

Knight Letter

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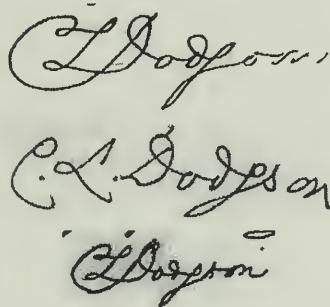
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Through The Writing Pen

Stuart Lutz

[This is an abridgement of a piece which first appeared in the June 2001 Autograph Collector magazine. Its author was kind enough to contact us with the suggestion. Since much of the introductory, historical, and book auction material is very familiar to Carrollians, this present article is quite shortened. Reprinted by permission, Autograph Collector magazine, Corona, CA (www.AutographCollector.com) Copyright 2001, All Rights Reserved.]

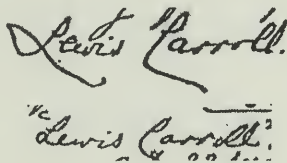
Charles Lutwidge Dodgson penned tens of thousands of letters, and he was certainly one of the most fascinating letter writers from a physical and creative standpoint. Not only did he use two different names but he had two distinct handwritings, and his letters were not necessarily meant to be read in the conventional way. In 1879, he confessed that he wrote "wheelbarrows full" of letters, and bemoaned that "one-third of my life seems to go to receiving letters and the other two-thirds in answering them."



the "D", then worked his way backwards to create the "C", then the "L", and continued by finishing the "D" and then the "odgson". One example here, however, shows Dodgson writing the "C" and "L" independent of his last name, but then he writes his surname in one stroke; this, however, is the exception. In general, Dodgson legibly forms his letters in his autograph and puts in many wild loops at various angles, such as the "d" and "g".

With regards to the scarcer "Lewis Carroll" autograph, Dodgson uses two separate words. In the two examples shown here, he connects the "L" to "ewis" in one, and fails to do so in the other. On the whole, the "Lewis Carroll" signature appears to be tamer, with fewer loops.

Dodgson, besides owning dual names, used two distinct handwritings, one cursive and one block. In one letter illustrated here, Dodgson used both. His cursive writing is rapid but readable, and usually all of the letters are connected together. His writing is evenly spaced and he continued to the right margin. Besides writing conventional cursive letters, Carroll often created unusual cursive pieces; e.g. a letter written in a spiral, one written backwards (start



Mary dear,
Here is a riddle
for you - Put your
three heads together,
& see if you can
guess it

Dreaming of apples on a wall,
And dreaming often, dear,
I dreamed that, if I counted all,
How many would appear?

Your loving friend
Lewis Carroll.

Dodgson used

two distinct autographs, "Lewis Carroll" and "C.L. Dodgson," though the latter is the more common. I illustrate here three "C.L. Dodgson" signatures, which are noted for their graceful loops and lack of pen lifts. Dodgson began his autograph at the top of

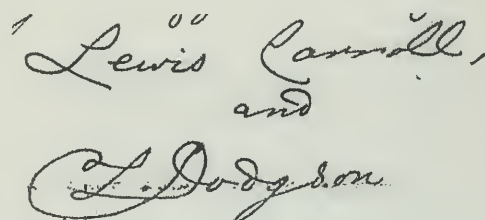
on the lowest line and read up, [opposite]) and one "mirror written", meaning one has to hold it up to a looking-glass to read it (writing in this manner successfully is no small feat).

Dodgson's block writing is extremely neat, well formed and legible. Unlike his script, Dodgson uses unconnected letters. Sometimes he will add extra flourishes to capital letters, as evidenced in the famous rebus letter.

Nearly all Dodgson correspondence is completely in his hand; in fact, his LsS are very scarce. He did not use any pre-printed letterhead, but headed nearly all of his correspondence "Ch. Ch." or "Ch. Ch. Oxford" (for Christ Church), followed immediately by the date. Many of his responses to simple requests are written using third person ALsS, and almost always signed using Dodgson. When he signed in the text, he generally separated the "C" and "L" from his last name, unlike his autographs concluding letters.

The most desirable and expensive Dodgson ALsS are the ones dealing with *Alice*. In 1995, Christie's sold for \$6,500 an 1872 ALS discussing turning *Alice* into a play. A year earlier, Christie's auctioned for \$4,000 an 1895 ALS with Dodgson giving his approval for a dramatized *Alice*. An 1873 ALS discussing the dramatization of the book sold at Sotheby's in 1987 for \$2,700.

As someone who used letters as his primary means of correspondence, Dodgson wrote about a great number of other topics. In 1996, Christie's East sold an 1856 letter with an eight line poem for \$3,800. This 1856 date, when Dodgson was just twenty-four, represents the earliest letter I could lo-



cate. An 1878 letter to a girl, apologizing for forgetting to send a copy of *An Easter Greeting*, hammered for \$3,100 at Sotheby's in 1996. An 1892 tea invite to a girl and her sister fetched \$6,000 in 1996, while an 1877 letter, expressing Dodgson's annoyance at the recipient's refusal to leave him alone with his eight year old daughter, notched \$6,700 in 1995. An 1881 ALS explaining his decision to abandon photography sold for \$6,500 at Phillips in 1994. If you are seeking a low content ALS, you can expect to pay between \$700 and \$1,200.

If one studies the substance of Dodgson's letters, many have fine content. For example, Gerry Stodolski^{*} offered an 1870 ALS to the mother of a little girl named Edith. Dodgson, who was deaf in one ear, sympathized, "*I am so very sorry to hear of my dear little friend suffering from deafness. It is, I know, a very trying ailment indeed, & must be particularly so to a child...I will enclose for her a riddle I wrote the other day. It is a new style of composition with me, altogether...If Edith can guess this (or even if she can't) I will send her two or three others which I have made.*" A couple of years ago, Steve Koschal^{*} offered a playful and whimsical letter to a girl, Magdalen, signed with a double signature, "*At last I met a wheel barrow that I thought would attend to me, but I couldn't make out what was in it. I saw some features at first, then I looked through a telescope and found it was a countenance: then I looked through a microscope and found it was a face! I thought it was rather like me, so I fetched a large looking glass to make sure, and then to my great joy I found it was me. We shook hands, and were just beginning to talk, when myself came up and joined us, and we had quite a pleasant conversation...*".

I could find no record of a Dodgson check selling, either at auction or by going through dealer catalogs. The checks may all be institutionalized, or he may not have used them.

As a decent illustrator, Dodgson did sketches that are now quite valuable. In 1986, Christie's sold nine Dodgson drawings with captions for *Alice's Adventures In Wonderland*; they were based on John Tenniel's sketches for the book. These sketches sold for nearly a quarter of a million fifteen years ago, but outside of the original *Alice* manuscript at the British Museum, it is hard to imagine a better Dodgson piece. In 1992, Christie's sold an illustrated *Three Little Pigs* done in nine panels; it hammered for \$16,000. Three years before that, Sotheby's sold a Dodgson sketch of two sisters for \$7,500.

Dodgson signed images are rare, despite the fact he was a photographer. In fact, *The Sanders Price Guide* does not list any in their reference work. The only signed photograph with an image of Dodgson for which I could find an auction record is a cabinet signed image signed in pencil on the verso; it sold at Sotheby's in 1996 for almost \$3,000.

Dodgson signatures do occasionally appear, and sell for a few hundred dollars. "Remember When" had one in 1994 with an estimate of \$200 to \$300, and Darvick off-

ered one in 1996 with an estimate of \$300 to \$500.

In *Collecting Autographs And Manuscripts*, Charles Hamilton claimed to have seen several forged Carroll signatures. He related that from 1944 to 1948, there were ninety presentation books sold at auction. With typical wit, Hamilton wrote that "Assuming a portion of the ninety represents copies which appeared several times at auction during the period, this prolific record has never, to my knowledge, been equaled by any other author." With the plethora of Dodgson letters available, it is little surprise that forgeries target the juiciest collectibles, signed books.

Carroll created timeless works that have the rare ability to appeal to both adults and children. Fortunately for collectors, his material is available and some of his letters reflect his delightful whimsy, both in terms of content and form.

^{*} = autograph dealers

long was that, see you,
then But. "Dodgson
Uncle for pretty thing
some make I'll now",
it began you when,
yourself to said you
that, me telling her
without, know I course
of and : ago years many
great a it made had
you said she. Me told
Is a what from was it?
For meant was it who
out made I how know

you do ! Lasted has it
well how and. Grandfather
my for made had you
Antimacassar pretty
that me give to you of
nice so was it, Nelly
dear my.

Tracking down the Jabberwock¹

Alan Martin, Ph.D., J.D.

On the evening of April 25, 2001, I was doing a little light reading while using a treadmill. The book was David Bergamini's *Mathematics*,² a popular history. On page 67, I read:

"In 825 A.D. al-Khowarizmi, the same sage of Baghdad who had publicized the positional 10-system of writing numbers, wrote the first clear textbook on algebra. The title of this influential work was *al-jabr w'al-muqabalah*, which, translated from the Arabic, roughly means "the art of bringing together unknowns to match a known quantity." The key word in the title, *al-jabr*, or "bringing together" gave rise to our word *algebra*..."

It appears that I naively stumbled onto a book that is very well known among historians of mathematics. "Al-Khowarizmi" means "the man from Khowarizm".³ Although a native of Khowarizm, Mohammed ben Musa resided in Baghdad and wrote in the library of the Caliph al-Mamun the Great, who reigned A.D. 813-833. Mohammed ben Musa probably died between A.D. 835 and 845.

In Professor Hughes' "critical edition" of Robert of Chester's Latin translation of *Al-jabr w'al-Muqabalah*, the author is referred to as "Mahumed filius Moysi Algaurizmi". He was also referred to as "Algoarizm", "Algaurizm", and "Algaurizim" in other medieval texts.⁴ If these sound like "algorithm" to you, you are right.⁵ Furthermore, it is evidently well known that the term "algebra" derives from *al-Jabr w'al-Muqabalah*.⁶

Back to the treadmill: since I am an amateur linguist (but not a scholar of Arabic), what I saw on Bergamini's page (and heard) was —

al-JABR W'Al-muQabalah

— Jabberwock!

To me, the connection is utterly obvious. So, it appears to me, not only does the English language owe *algebra* and *algorithm* to al-Khowarizmi, it may also — through Lewis Carroll — owe *Jabberwock* to him as well.

So, the next evening, I rushed to my local public library to consult *The Annotated Alice*. Fortunately, the library had just acquired the recently published new edition.⁷ There is not one word of this concept in any of the notes in it. Nor is there any in the OED.⁸ So, on the following day I telephoned Mr. Martin Gardner and sent him by facsimile the cited page from Bergamini. He said that he had not heard this before, and that I was probably right.

Mr. Gardner states that the idea that *al-Jabr w'al Muqabalah* is the source of "jabberwock" is a reasonable conjecture. I am very glad that he believes that. However, I hope to demonstrate that this conjecture is more than merely reasonable. I believe that is it highly likely, because my further conjecture is that Lewis Carroll actually *saw* at least the title of, or the actual text of, or at least heard of, al Khwarizmi's *al-Jabr w'al Muqabalah*. I cannot prove that he actually did see or hear of it. But I can show that he could have seen the title or the text (and for the same reasons, could have heard of it).

Could Carroll have seen *al-Jabr w'al Muqabalah*?

The first question is: was the book available in

English in Oxford when Lewis Carroll was there? The answer is definitely yes.

To investigate this I searched the on-line catalogue of the Bodleian Library at the University of Oxford. What I found was that an English edition, entitled *The Algebra of Mohammed ben Musa*, by Muhammad b. Mûsâ Khuwârizmî, edited and translated by Friedrich August Rosen, was published in 1831.⁹ It exists in the Bodleian today. This edition contains a transcript of the underlying Arabic manuscript (dated A.H. 743, A.D. 1342), which was also, at the time of Rosen's writing, and is today, in the Bodleian.

I inquired of the Bodleian as to when the library had acquired the Rosen volume. The answer is: 1832.

The next question is whether Lewis Carroll actually saw that book. It is fairly obvious that since Carroll was a mathematician, he might well have seen it. But did he? To determine this I next inquired of the Bodleian whether the library has records of persons who have read books in its collection and, if so, whether these records extend to the nineteenth century. This yielded the response from Mr. Stephen Tomlinson, Archivist of the Bodleian, that the Bodleian does have such records extending from the mid-eighteenth century to the early twentieth, and they are complete for the period of interest. They are called "entry books." There are also records, beginning in the 1860's, that tell whether a person was admitted to read in the library.

At this point a search of the entry books was called for. Even if such a search were negative, there would still be the possibility that Carroll saw a copy of Rosen's book other than the one that was in the Bodleian. He might have owned one. He might have seen a colleague's. He might have seen one earlier in his education. And, as discussed below, there is another book of the same title by a different author, of which Carroll might have been aware. And, even if he had not seen them, he might have heard of them. (Still further possibilities are discussed below.)

For what period should the search be carried out? Mark Burstein pointed out to me in a phone conversation that the opening stanza of "Jabberwocky" first appeared in Carroll's private periodical *Mischmasch*, in an issue dated 1855, when Carroll was twenty-three years old.¹⁰ However, the title "Jabberwocky" does not appear there — at least, not according to the notes in *Annotated Alice*.

Assuming that the terms "jabberwock" and "jabberwocky" did not appear in the 1855 *Mischmasch*, the first time period to examine would be from 1871 (when *TTLG* was first published) back through 1865 (when *AW* was first published). The second would extend back to 1855, the date of the verse in *Mischmasch*. The third would extend back to the beginning of Carroll's undergraduate studies (presumably 1851). Of course, he could have seen or heard of Rosen's book (or another of the possibilities discussed in this paper) at an even earlier date.

Did Lewis Carroll see Rosen's book?

At my request, Mr. Tomlinson was kind enough to review the Bodleian's entry books for the period 1865 through 1871. He reported the following:

"I worked through 1871 and then backwards to 1 January 1865 without finding any record of [the Rev. C.L.] Dodgson looking at either Sem. 3.61 [Rosen] or the [underlying] Huntington [214] manuscript. In fact in that period I found only one recorded visit to the Library by him. On 30 June 1871 he consulted two printed books, Joseph Trapp's *Prælectiones Poeticæ* (1722), and Francis Blackburne's *Memoirs of Thomas Hollis* (1780)."

Thus, Lewis Carroll did not see the Bodleian's copy of Rosen (or of any of the other possibilities discussed in this paper) in the years 1865-1871 — that is, unless another person obtained it and showed it to him. Whether Carroll obtained that copy before 1865 is an open question, awaiting further search of the entry books. Considering Carroll's rare use of the Bodleian, and the non-mathematical nature of the books he did access, I think it is unlikely that one would find that Carroll did obtain the Bodleian's copy of Rosen before 1865.

At least we now know, as a result of Mr. Tomlinson's effort, which Bodleian books Carroll *did* access in the period 1865-1871 — a fact that may be of general interest to students of Carroll's works.

If he had seen the book, would he have seen the phrase?

If Carroll saw some copy of Rosen's book, would he have seen the Roman characters *al-Jabr w'al-Mokabalah*? In other words, does the complete Arabic title appear in transliteration to Roman characters in Rosen's English translation? To determine this I consulted the Library of Congress's collection and found the 1986 facsimile edition of the 1831 London edition.¹ The dual volume consists of:

I: a preface; the English translation; and notes, which are keyed to Rosen's Arabic transcription of the Arabic manuscript that is in Huntington 214, and not to his English translation; and

II: the Arabic transcription;

Now, here is the rub — Rosen's English title page for the dual volume reads: "THE / ALGEBRA / OF / MOHAMMED BEN MUSA / EDITED AND TRANSLATED / BY FREDERICK ROSEN / LONDON / PRINTED FOR THE ORIENTAL TRANSLATION FUND: [etc.] / 1831."

Following his preface, Rosen places the following header at the beginning of his translation: "MOHAMMED BEN MUSA'S / COMPENDIUM / ON CALCULATING BY / COMPLETION AND REDUCTION"¹²

I observe that Rosen, in his notes to the Arabic version, uses the form *jebr*, not *jabr*, and the form *mokabalah*, not *muqabalah*. The form of "mokabalah" is not critical to my argument; if anything, the "k" works better than the "q". *Jebr* certainly could have mutated to "jabber" in Carroll's mind, given its similarity to the English "jabber". (There exists also an open "e" (e in the 1951 international phonetic alphabet) that resembles the "a" in "jabber"; this could have been used by a person reading the Arabic title to Carroll.) I do not think *jebr* is a critical limitation.

Thus, a transliteration into Roman characters from Arabic characters of the complete title appears neither on the cover page of the English translation, nor the header at the beginning of the translation, nor, indeed, anywhere else

in the dual volume! Only the Arabic script appears. This means that the conjunction "wa" (meaning "and")¹³ does not appear in transliteration between the two transliterated terms *al-jebr* and *al-mokabalah* anywhere in the volume — although, as discussed below, Rosen did *separately* present transliterations of, and discuss, the terms *al-jebr* and *al-mokabalah*.

It follows that Lewis Carroll could not have seen the transliteration from Arabic to Roman characters in the form *al-Jebr w'al-Mokabalah* in this book. And that means that for *al-Jebr w'al-Mokabalah* (or *al-Jabr w'al-Muqabalah*) to have been the source of "jabberwock", Carroll either had to have obtained the transliteration from someone or somewhere else, or read Arabic, or had heard the title spoken by someone.

There are other possible sources of Lewis Carroll's knowledge of al-Khwarizmi's book, albeit all of them arguably more remote than Rosen's English translation—

1. Professor Hughes points out four medieval translations of al-Khwarizmi's book.¹⁴ It is highly unlikely that any of these is the source, since a fairly accurate transliteration of the Arabic phrase would have been required, and the Latinized versions of the title that I have seen deviate significantly from the Arabic — with the major exception of Wallis, as discussed below.
2. There is yet another *Kitab fi al-Jabr wa'l-Muqabala[h]*. This is by abu Kamil Shuja' ibn Aslam ibn Muhammad ibn Shuja' (ca. A.D. 850-930), who expanded on al-Khwarizmi's volume. In principle, Lewis Carroll could also have seen, or heard of, abu Kamil's *al-Jabr wa'l-Muqabalah*.
3. In *Die Algebra der Griechen*, published in 1842,¹⁵ Dr. Nesselmann, a philologist at the University of Königsberg, discussed the historical sources of algebra, including a reference to Rosen's book.¹⁶ The following phrases do appear in *Die Algebra der Griechen*—
 "Aljabr (oder Aljebr) wa'lmukâbala" (at 45);
 "Algja'br W'almukâbala" (at 47, citing a Latin text: Wallis, *Opera*, TII, p. 2).

Thus, *Die Algebra der Griechen* does possess the Latin transliteration containing the conjunction "wa" that Rosen and the other sources cited above lack, and therefore could have been the source.¹⁷

The original 1842 edition of this book is in the University of Oxford at Corpus Christi College. I have not yet determined whether there is evidence that Carroll saw it. I doubt that there is such evidence.

But, wait—just what is "Wallis, Opera, TII?" and who is Wallis? John Wallis, S. T. D. (1616 – 1703) was Savilian Professor of Geometry at the University of Oxford. He is author of *A Treatise of Algebra, both Historical and Practical. Shewing The Original, Progress, and Advancement therof, from time to time; and by what Steps it hath attained to the Height at which it now is*, London: printed by John Playford, for Richard Davis, Bookseller, in the University of Oxford, 1685.¹⁸ Here is what he says, at page 2:

"In *Arabic*, [this Analysis or Resolution] is called *Al-gjábr W'al-mokábala*: From the former of which words we call it *Algebra*. The *Arabic* verb *Gjábara*, or, as we should write that sound, in *English* letters, *jábara*, (from whence comes the Noun *Al-gjábr*,) signifies to *Restore*, and (more especially) to restore a broken Bone, or Joynt; to set a broken Bone, or a Bone out of joynt: And is of kin to the Hebrew *Gabar*, which signifies, To be strong. The *Arabic* Verb *Kábala*, (from whence comes the noun *Al-mukábala*) signifies, to *Oppose*, *Compare*, or set one thing against another. So that their *Al-Gjábr W'Almokábala* may signifie, the *Art of Restitution and Comparing*; or, the *Art of Resolution and Equation*. Lucas de Burgo (the ancientest European Algebraist that I have met with) expounds it by *Restauracionis & Oppositionis Regula*." (Emphasis added.)

Thus, here is a book in English, printed by an Oxonian printer, that does contain the key phrase *Al-gjábr W'al-mokábala*— twice in the paragraph discussing the source of the word "algebra". Although it is unlikely that Carroll personally accessed this book in the Bodleian, Carroll certainly could have seen it. His tutor at Oxford must have been familiar with it. Since the quoted passage is at page 2 of Wallis, Carroll need not have delved deeply before seeing this passage.

Wallis soon translated this book into Latin: *De Algebra Tractatus, Historicus et Practicis*, 1693. It was reprinted as volume II of Wallis, *Opera Mathematica*, in 1699.¹⁹ This is the Wallis, *Opera*, TII, to which Nesselmann refers. The Latin version, which refers to the 1685 English edition on its frontispiece, contains the same key term three times in the corresponding paragraph, also at page 2.²⁰ So Carroll could equally have seen the 1693 or 1699 editions. (His public school education at Rugby would doubtless have included Latin.) Obviously, the contact possibilities discussed above regarding Rosen apply equally to Wallis.

I believe that Wallis's *Treatise of Algebra* is probably the source of the Jabberwock; secondarily, Nesselmann's *Die Algebra der Griechen* may be the source.

What does *al-Jabr w'al-Muqabalah* mean?

While there is great variety in the terms used to translate this into English, the concept is simple. The terms refer to steps used to solve an algebraic equation. *Al-jabr* means "to repair a defect". The ancient concept was that a negative term on one side of an equation was a defect. The defect was repaired by adding the same term to both sides of the equation, thus canceling the negative. *Al-muqabalah* means to confront, in the sense of face-to-face matching. Thus, equal terms on both sides of an equation are matched and eliminated by subtracting them from both sides.

Conclusion

I suggest that Lewis Carroll's source for Jabberwock is *Al-gjábr W'al-mokábala* as it appeared in —

- Wallis's 1685 *Treatise of Algebra*;
- Wallis's 1693 *De Algebra Tractatus*;
- Wallis's 1695 *Opera Mathematica*, v. 2; or
- Nesselmann's 1842 *Die Algebra der Griechen*.



¹ Copyright © 2001 Alan Martin. All rights reserved.

² David Bergamini *et al.*, *Mathematics*, New York: Time-Life Books, 1971.

³ Khwarizm is the modern Khiva, on the old silk road, at the western border of Uzbekistan.

⁴ Barnabas B. Hughes, *Robert of Chester's Latin Translation of al-Khwarizmi's al-Jabr: a New Critical Edition*, Stuttgart: Franz Steiner Verlag Wiesbaden, 1989, at 14-15, 23, 29.

⁵ Harvard mathematics professor Robert Kaplan says the same. Robert Kaplan, *The Nothing That Is: a Natural History of Zero*, New York: Oxford University Press, 2000, at 98. Prof. Victor Korenman, of the University of Maryland, calling my attention to Kaplan's book, pointed out that Mr. Martin Gardner issued a very favorable review of this book (it appears on the jacket); Gardner is also mentioned in Kaplan's acknowledgements.

⁶ See the *Oxford English Dictionary*, 2d ed., Oxford: Clarendon Press, 1989 (OED).

⁷ Lewis Carroll, *The Annotated Alice, the Definitive Edition*, Martin Gardner, ed., New York: W. W. Norton & Co., Inc., 2000 (hereinafter, "*Annotated Alice*").

⁸ The OED does not cite other than Lewis Carroll's poem as the source of "jabberwock". "Jabberwock": The name of the fabulous monster in Lewis Carroll's poem 'Jabberwocky'. Hence in allusive and extended uses, esp. incoherent or nonsensical expression."

⁹ Friedrich August Rosen, *The Algebra of Mohammed ben Musa*, London: 2 volumes in 1. Printed for the Oriental Translation Fund and sold by J. Murray, *et al.*, 1831 (hereinafter, "Rosen").

¹⁰ *Annotated Alice*, note 16 at 148.

¹¹ Hildesheim-Zurich-New York: Georg Olms Verlag, 1986. This is a facsimile of the 1831 London edition that is in the Erlangen-Nürnberg University Library (call no. Mth III 536). The title page of the Arabic transcription bears the date 1830, whereas the title page of the English translation, although bound in the same volume, bears the date 1831, hence, the dual volume. It is unclear whether the notes belong to the 1830 part or the 1831 part, although the pagination suggests that they belong to the 1831 part.

¹² Rosen, at 5.

¹³ "wa al" (meaning "and the") is sometimes contracted to "w'al" and sometimes to "wa'l" in transliterations.

¹⁴ Hughes, *op. cit.*, at 9, 11, 22-27.

¹⁵ G. H. F. Nesselmann, *Die Algebra der Griechen*, being part I of *Versuch einer Kritischen Geschichte der Algebra*, Berlin: Reimer, 1842, reprinted (apparently a facsimile), Frankfurt: Minerva GMBH 1969.

¹⁶ *Id.* n. 21 at 47.

¹⁷ Observe that the variations *al-jabr* and *al-jebr* were already noted by Nesselmann.

¹⁸ Wing W613; LOC control no. 26005789, call no. QA33.W3 (rare book coll.); reproduced Ann Arbor: University Microfilms International, *Early English Books, 1641 1700*, microfilm 05018, reel 854, doc. 14.

¹⁹ Johannis Wallis, *De Algebra Tractatus; Historicus & Practicus*, 1693, reprinted as v. II of Wallis, *Opera Mathematica*, University of Oxford (?) and Sheldonian Theater, 1699 (Wing (2d ed.) W566, LOC control no. 41041246, call no. QA33.W25 (rare book coll.).

²⁰ Here is the Latin:

"Arabibus dicitur *Al-gjábr W'al-mukábala*; indeque ab illis ad nos devenit nomen *Algebrae*. Arabibus, Verbum *g'abara* (eo sono quem Itali scriberent *gjábara*, Angli *jabara*,) significat *Restituere* seu *redintegrare*; & speciatim dici iolet de fractis Ossibus aut luxatis, in justum ordinem restituendis: (estque affine Hebrao verbo *Gabar*, quod est *Fortem esse*;) indeque descendit Nomen *Al-gjábr*. Verbum *kábala* (undeque descendit Nomen *al-mukábala*) significat (apud Arabes) *Opponere*, *comparare*, aut *contraponere*, seu *ex adverso ponere*. Adeoque illorum *Al-gjábr W'al-mukábala*, tantundem erit atque, *Ars Restitutionis & Comparationis*, seu *contra-positionis*; aut etiam, *Ars Resolutionis & Aeuationis*. Et quidem Lucas de Burgo (ex Algebristis Europaeis editis, omnium quos scio antiquissimus) *Restitutionis & Oppositionis Regulam* interpretatur. Aut etiam si *gjábara* interpretemur *componere*, & *kábala* interpretemur *opponere* seu *contrariari*; non male exponas *al-gjábr a'al-mokábala*, per *Compositionem ejusque contrarium*; hoc est *Synthesin & Analysin*." (Emphases added.)

The Latin closely follows the English (adding the Italian form *gjábara*), but in the Latin a point is added at the end of the quoted English paragraph, which I translate as:

Or even, if we may interpret *gjábara* as "compose", and we may interpret *kábala* as "oppose" (or "of the contrary"), it is not bad to explain *al-gjábr w'al-mukábala* as "Composition and its Contrary"; this is "Synthesis and Analysis".

[Some of the diacritical marks in the transliteration from the Arabic have been lost in the conversion to PageMaker.

The above article is a summary of a finely wrought piece of research, whose original form is about four times the present length. The editor wishes to thank Mr. Martin for his kind cooperation during this painful condensing and editing process, and sincerely wishes him the best in finding an outlet for the entire work.]



Serendipity

Hereupon they presently rake up some
dunghill for a few dirty boxes and plasters,
and of toasted cheese and candles' ends
temper up a few ointments or syrups.

Thomas Nashe

The Terrors of the Night, 1594

[modernized spelling and my italics]

The celebration of the lizard

[The totemic poem by James Douglas "Jim" Morrison (1943-1971), self-styled "Lizard King" appeared on the Doors' "Absolutely Live" album in 1970. Excerpts follow:]

...

One morning he awoke in a green hotel
With a strange creature groaning beside him.
Sweat oozed from its shiny skin.
Is everybody in? The ceremony is about to
begin.

Wake up! You can't remember where it was.
Had this dream stopped?

...

Now, run to the mirror in the bathroom,
Look!

I can't live thru each slow century of her
moving.

...

Once I had a little game
I liked to crawl back into my brain
I think you know the game I mean
I mean the game called 'go insane'
Now you should try this little game
Just close your eyes forget your name

...

Rugs silent, mirrors vacant,

...

Don't stop to speak or look around
Your gloves & fan are on the ground

...

Nothing left to do, but
Run, run, run
Let's run

...

Some outlaws lived by the side of a lake
The minister's daughter's in love with the
snake

...

We came down
The rivers

...

More Contemporary Reviews and Notices of *Sylvie and Bruno* and *Sylvie and Bruno Concluded*

by August A. Imholtz, Jr. and Clare Imholtz

We have recently discovered the following contemporary British and American reviews which were not included in the two installments of reviews of these problematical novels published in the Knight Letter, nos. 62 and 63.

The Speaker: A Review of Politics, Letters, Science and the Arts. Vol. I, no. 2. Jan. 11, 1890

DIDACTIC HUMORISTS

1. *Sylvie and Bruno*. By Lewis Carroll. London: Macmillan and Co. 1889.

2. *A Yankee at the Court of King Arthur*. By Mark Twain (Samuel L. Clemens). London: Chatto and Windus. 1889.

Mr. Lewis Carroll's new book commences with a long and interesting preface. This is not, he says, written for money — the price is stated on the title-page to be "Three Half-Crowns," but perhaps seven separate shillings and one sixpence would be accepted — nor is it written for fame. It is to amuse children; and it is to do more than that. It is intended to suggest to them, and to others, thoughts "not wholly out of harmony with the graver cadences of life." It is true, as the author points out, that grave thoughts will break in upon our gaiety; and the converse of his axiom is equally true, yet few preachers encourage the practice of laughing in church. Of course the question is not whether grave and gay, religious and humorous, mix themselves in our minds. We ask rather if it is advisable to print and publish the mixture. The answer is obvious: that it depends very much upon the skill with which the mixture is made. In this case it is composed of many ingredients. The author is writing for children, but he does not forget those others. So he adds to the "acceptable nonsense for children"—and very acceptable nonsense some of it is — a love-story of the most fatuous sentimentality, which, we suppose, is for the adult. Next we have such scraps of conversation as the following:—

"I mean, if we consider thoughts as factors, may we not say that the least common multiple of all the minds contains that of all the books, but not the other way?"

"Certainly we may!" I replied, delighted with the illustration."

Now we can understand why Mr. Lewis Carroll was delighted with the illustration; but neither the child nor the ordinary adult will go wild over it. Perhaps it is intended for that which is not child, neither is altogether adult; which lives at Oxford, is sometimes addicted to mathematics, and is called an undergraduate. But the book is not merely a mixture of acceptable nonsense, fatuous love-story, and illustrative mathematics. Some of it is devout, and some of it is polemical. It is a pity that an author of such tenderness and gentleness as Mr. Lewis Carroll should have to be polemical. His love for children, the playfulness of his humour, his real sympathy with all that are afflicted or oppressed, make his spitefulness seem by contrast the more spiteful. It is that very sympathy—sympathy with hunted animals—which makes him so fierce against sport. It is impossible to defend sport in all its forms, but if one wishes

to be perfectly just, one must weigh the pleasure of man against the suffering of the beast; and, to do this, one must be a scientific naturalist, and must be, or have been, a good sportsman: we have yet to learn that Mr. Lewis Carroll is either. But his attack on Ritualism is more spiteful and less justifiable. He complains of the dangers to young chorister, and thinks that they will become self-conscious coxcombs from being continually *en evidence*. Were those children any less *en evidence* who took part in the dramatic representation of a book with which Mr. Lewis Carroll should be tolerably familiar — seeing that he wrote it? If—to put an imaginary case—we knew as much about ordinary churches as he thinks he knows about the stage, he would be aware that at least as much care is taken for the chorister as for the infant phenomenon. We have heard too much of clerical virulence lately; and it seems rather hard that books for children should be made a vehicle for the spite of a sect which began by detesting everything that it thought to be wrong, and which has ended by thinking to be wrong everything that it detests.

So Mr. Lewis Carroll blends fatuous love-story with fierce polemics; and wears the cap and bells without discarding the cap and gown. He is as one who passes rapidly from key to key, and frequently without modulations. But we still find some of the charm of the author's earlier work. The story which Bruno told to the frogs is delightful. The song of the mad gardener is full of free and breezy humour; but "Peter and Paul" is not so good. Sylvie is one of the most exquisite little maidens that ever won the heart of a reader. It is to the illustrations rather than to the text that the highest praise must be given. They are full of the most perfect appreciation of the delicate grace of childhood. Perhaps the best of them is that which represents Sylvie comforting Bruno, on page 307; but they are all charming. We do not think that Mr. Harry Furniss has ever done anything better, and this is saying a great deal. The book owes much to its artist.

Yet its defects might be easily remedied. In the next edition let the nonsense be printed in the ordinary black ink, and the rest of the book in red. The red would denote danger to the reader. Or green ink might be used to signify that Mr. Lewis Carroll was becoming uncommonly slow. Perhaps the rest of the book might be omitted altogether, and the price reduced to "Two Half-crowns," as it would then be styled on the title-page, or to the five shillings of more ordinary commerce.

Mark Twain is also somewhat affected by the Spirit of his Time, which is didactic; and by the Spirit of his Nation, which is inventive, but not refined. Mr. Lewis Carroll is far beyond Mr. Clemens in points of delicacy and taste; but it may be doubted whether any English author of repute would have tried to win a laugh by an irreverent treatment of the Holy Grail, as Mr. Clemens has done in "A Yankee at the Court of King Arthur." [*Further review of Yankee omitted.*]

The American, Feb. 1, 1890. Vol. 19, no. 495

Lewis Carroll is about the completest example of a one-book writer, or at least of a one-book reputation,

that could be named. In saying this we compute "Alice in Wonderland" and "Through the Looking-Glass" as a single work, as they are practically one. But ever since that admitted hit Mr. Carroll has been making efforts all in vain to reengage attention. They have been singularly wild efforts. That labored piece of humorous verse, "The Hunting of the Snark," was more of a task to read than it could have been to write, and the public had no patience with it. In "A Tangled Skein"[sic]. Mr. Carroll set himself to teaching mathematics under a thin guise of story-telling, and a more disastrous result we do not remember, unless it was Mr. Blackmore's "History of Tommy Upmore," which will probably remain for living men the high-water mark of inconsequent narrative. We need not specify Mr. Carroll's other failures, yet it is the fact that so deep was the impression made by his creation, for it was no less, of "Alice in Wonderland" and its sequel, that interest has been felt in every fresh announcement from the same quarter, and despite disappointments sufficient to prove that there was no reasonable expectation of having the early success repeated.

Yet another book by Mr. Carroll is now to be recorded, and one which he oddly tells us is as original as "Alice" was, but in no manner like that book. But readers will hardly agree with the author. "Sylvie and Bruno" may not be a conscious revamping of the old idea, but it is so in fact, with the painful difference that in the working over of old materials the charm and absurdity have largely evaporated. Moreover "Alice" was just what it pretended to be, and nothing else, a piece of entertaining nonsense for children and older folks with young hearts; "Sylvie and Bruno" is a complicated excursion in mental philosophy, in which we are allegorically "taught" all sorts of things, and in which the topsy-turvydom of fairyland marches along, not incongruously,—for that is allowable and enjoyable,—but foolishly, with realities of no interest whatever. The preface sets the self-respecting reader against the book from the outset; in it we are told not to regard this wholly as a book of thoughtless nonsense, but to look out for hidden meanings; but when the time comes, there is no meaning discernible, unless by harder work than any author has a right to demand of his followers, while the nonsense seems pumped up and is not the hearty, spontaneous article. Certainly, there are quaintness, happy touches of fancy and frolic in the book but it is on the whole a painful attempt to be amusing. Much of it taken at a time induces a kind of vertigo,—though that is what the eccentric Mr. Carroll may have contemplated. If we must say whether or not it is to be preferred to "A Tangled Skein", one might declare it superior to that humorous demonstration of the squaring of the circle, but further than that we have no mind to go. ~ G.W.A.

The Literary World. Vol. 21, no. 4. Feb. 15, 1890

Alice's Adventures in Wonderland, and *Through the Looking-Glass*, have not found their equal in Mr. Dodgson's latest volume. There is material enough in *Sylvie and Bruno*, in the way of the curious and the quaint, to furnish forth another book almost as delightful, if not as novel, as the Alice volumes; but Lewis Carroll's present

method of composition can hardly attain unity of effect except by accident. His garrulous preface tells us all about the way in which the book was put together out of odds and ends of thought which had been jotted down during ten years; the story was made with difficulty to incorporate all his miscellaneous material, and as a story it is a failure. It passes to and fro, without warning, from the adventures of the two children in Outland to their experiences in Fairy-land, and to a remarkably weak love story of human beings. The moralizing at the end of the preface is painfully superficial; the attack on the Ritualists in the course of the story is very much out of place, as is the attempted ridicule of schools of modern thought with which the amiable author is poorly fitted to cope.

In general, one may say that when Lewis Carroll is serious, he is distressing to a thoughtful reader, and he is serious too often in this volume. But when he is content to follow his own whimsical vein, he is very delightful still; and though *Sylvie and Bruno* is hard reading enough in some places, it will be a fascinating book to lovers of its more artistic predecessors. Every chapter provokes smiles and laughter at its abundant odd conceits. The Doctor in the first chapter, for example is so very learned that he actually "invented three new diseases, besides a new way of breaking your collar-bone." The Professor, too, had invented a new kind of "boots for horizontal weather...the tops of which were open umbrellas." "If ever it rained *horizontally*, you know," he says, "they would be invaluable — simply invaluable."

Sylvie and Bruno are charming children, the first in her sweetness, the second in his unfailing argument and his odd logic. "Oftens and oftens," he says to Sylvie, "haven't oo told me, 'There mustn't be so much noise, Bruno!' when I've tolded oo 'There must!' Why, there isn't no rules at all about 'There mustn't.' but oo never believes me!" His story of the crocodile which was put into the Professor's shortening machine, is very funny: "'If oo puts in — somefinoruver — at one end, oo knows — and he turns the handle — and it comes out at the uvver end, oh, ever so short.' 'As short as short,' Sylvie echoed." But when it was lengthened out again, Bruno saw it walk "all the way along its back. And it walked, and it walked on its forehead. And it walked a tiny little way down its nose!"

Sobriety, the Professor demonstrates, "is a very good thing when practiced *in moderation* but even sobriety, when carried to an *extreme*," has its "lizard bandages" as Bruno calls them. The Gardener, who gets up "wriggle-early" at a small hour in the morning, is the poet of the volume, as in these touching lines:

"He thought he saw a Banker's Clerk..." [etc.]

With two specimens of the Professors' wisdom we must conclude our notice of this highly amusing book. "Why," says the Professor, "should Bruno go to bed at once?" "Because he can't go at twice," said the Other Professor. The Professor has an new invention which "wants just a *little* more working out...for carrying one's-*self*, you know." Won't that be very tiring, to carry yourself?" Sylvie inquired.

"Well, no, my child. You see, whatever fatigue one incurs by *carrying*, one saves by *being carried*."

The Atlantic Monthly. Vol. LXV. May 1890

Sylvie and Bruno, by Lewis Carroll (Macmillan), is a charmingly ingenious story for young folks. It is not quite equal to *Alice's Adventures in Wonderland*, but it is not given to mortals to write two books as delightful as that.

The Dial. A Semi-Monthly Journal of Literary Criticism, Discussion and Information. Vol. XVI, no. 186. March 16, 1894.

"Lewis Carroll" has just published "Sylvie and Bruno Concluded" (Macmillan) in a volume illustrated, as was its predecessor, by Mr. Harry Furniss. Since the author informs us that he never reads the published criticisms of his writings he, at least, will bear us no grudge for saying that the new volume is far from being worthy of the best writer of nonsense in the English language. In spite of such verses as,

"He thought he saw an Argument..." [etc.]

which occasionally enliven the pages, there is a sad decline from the story of Alice, and even from the first volume of the work now concluded. We imagine it will be caviare to most children, and will find its most interested readers among adults.

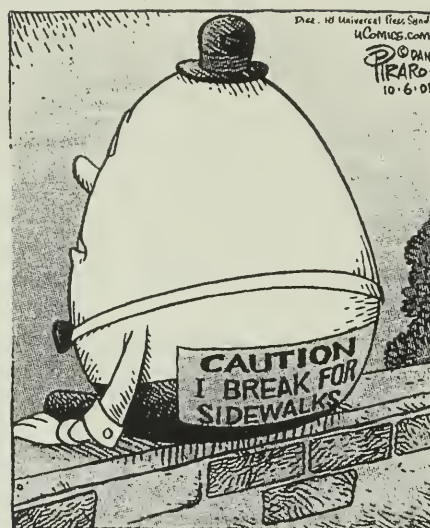
Book Reviews: A Monthly Journal Devoted to New and Current Publication. March 1894. Vol. 1, no. 11

Sylvie and Bruno Concluded.

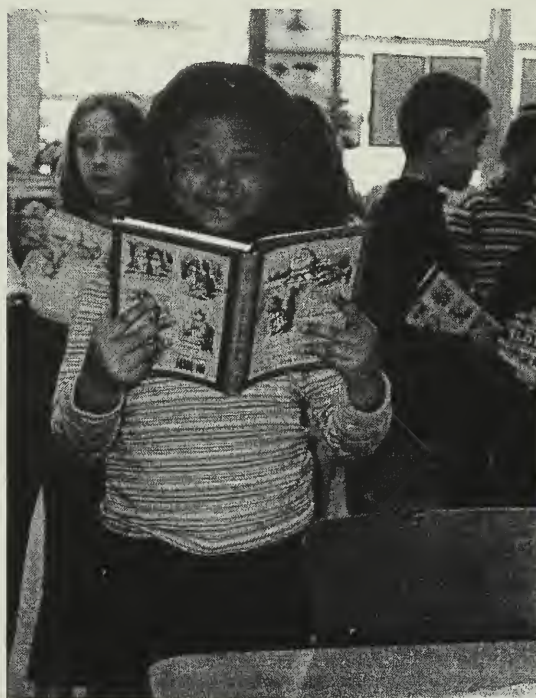
Lewis Carroll's genius for piquant and wholesome drollery has never been seen to better advantage than in his inimitable chronicle of the doings of the most lovable creatures, Sylvie and Bruno, whose adventures are now still further revealed in a delightful book called "Sylvie and Bruno Concluded." The narrative is full of entertaining surprises, charming incidents, rollicking, good-natured fun, amusing anecdotes, and bewildering changes, all so deftly arranged that they [all] fall into a very naturally unnatural sequence, and all permeated with the most admirable common-sense, for Lewis Carroll is never in happier vein than when he is showing people how utterly absurd they often are. Sylvie and Bruno monopolize the greater part of the present volume, but the Professor and the Gardener both appear at intervals, and towards the end one meets the Other Professor. The preface, in which the author undertakes to expound the psychological conditions of the imaginary world where Sylvie and Bruno dwell, is quite worth reading, and some people will even condescend to get a good deal of enjoyment out of the index. The book is one that may be taken up at any time and opened anywhere with the assurance that it will pay its way in liberal measure, heaped up and running over; and it is a volume that children will simply feast upon. Harry Furniss has supplied forty-six illustrations which are to be reckoned among the best things he has ever done. ~ The Beacon.

[Editors' note: *Book Reviews* was published by Macmillan. - C&A]

BIZARRO Piraro



What better way to celebrate our Society than to see the joy on a child's face as she is given her very own copy of *Alice's Adventures in Wonderland*? The Maxine Schaefer Memorial Readings feature fine recitations, and end by giving each child his or her own copy of the works. This event took place in Meredith Davis' classroom in P.S. 41 in New York City on April 21st of this year and starred Patt Griffin and Paul Hamilton in the Alice and Humpty Dumpty scene.



Alice as Sibyl: Mystery of the Dead Leaves
Chloe Nichols, Ph.D.

It is natural that *Alice* is rarely studied for its content of classical mythology. Other allusions — nursery tales, Victorian society, nursery rhymes — are obviously so much more prominent. Yet exploring classic myth incorporated in *Alice* will reveal a rich underlayer of classic symbolism, a symbolism familiar to Charles Dodgson because inherent in Oxford's humanistic studies. After all, the symbol of the university, and one of Wonderland's most charming characters, is the Gryphon. The track begins at a point where the two books converge, the dead leaves of *Wonderland* and the bonfire of branches (sticks) in *Looking-Glass*.

What's wrong with this picture — this lyrical spring scene closing *Alice's Adventures in Wonderland*? She "found herself lying on the bank, with her head in the lap of her sister, who was gently brushing away some dead leaves that had fluttered down from the trees upon her face." The word "dead" does not appear in *Alice's Adventures under Ground*. The sentence says, in Dodgson's printing, "...and found herself lying on the bank, with her head in the lap of her sister, who was gently brushing away some leaves that had fluttered down from the trees on to her face." That is, the wording is exactly the same, except for the insertion of "dead" and the unimportant substitution of "upon" for "on to". Where do these dead leaves come from — in the month of May? They cannot be unimportant, for it is their deadness which releases them to blow over Alice, and in her dream, they are the attacking forces of her antagonist, the Queen of Hearts. By extrapolation, the Queen can become a symbol of death itself, and the King, who pardons all, and the Gryphon, who reveals the Queen's power as a sham, become forces of life. Incidentally, the motifs of this symbolism obscure it, for game cards and royalty and a mythological monster are hardly compatible.

Critic Peter Coveney¹ notices the importance of this anomaly, fall leaves in a May setting: "The juxtaposition of waking and the image of the dead leaves is no casual coincidence. Carroll's art was too carefully organized for it not to have some special reference of feeling. It has all the force of a poetic continuity, a felt development..." To Coveney, the leaves mark a turning point where control of the text transfers from violently antic Carrollian tone to the conventional sentimentalities of the closing passage. Still, the most valuable point in these comments is the reminder that Carroll's dynamic text, purposeful and packed with energy, requires constant vigilance. Look away; you'll miss something. For example, why is it that in a natural May farm scene, presented in faithful detail, the leaves are in fact, the leaves of autumn? And Carroll seems consciously to have made the choice. In the earliest form, the presentation manuscript to Alice Liddell, and the published *under Ground* version, they are "some leaves that had fluttered down to her face" — natural enough not to break the springtime mood. Yet somewhere before the final form, Carroll introduces "dead", a word at odds with the dreamy

bucolic scene. Like Coveney, I do not think it got there by chance.

Although Coveney sees in "dead leaves" hints of betrayed innocence and autumnal decay — a "babes in the wood" touch — I believe another, more complex symbolic meaning may also be attached, connecting the story to the Greek prophetic tradition of the Sibyl.

In mythology, Sibyls were holy women, prophetic devotees of Apollo. Deep in sacred caverns, they received knowledge of the future from him directly, but in such incoherent form that, usually, two translators were required to render the message coherent. They were sent into trances by steamy fumes Apollo released into the caves. In the unstable, volcanic Mount Avernus region of Italy of which Virgil wrote, a cave could forcibly vent large quantities of underground steam. In fact, unscrupulous priests of Apollo made a handsome profit on the process. One such woman, the Cumæan Sibyl, Deiphobe, appears in Virgil's *Æneid*. The refugee from the Trojan war who brought the best of his civilization to Italy, Æneas has generally been accounted in literature, the founder of Rome.

Virgil has Deiphobe guide Æneas — just as later Dante will make Virgil his other-worldly guide — when he journeys through the Underworld (a realm comprising both Heaven and Hell) searching for his dead father, Anchises, who will foretell the future of his line. Alice, of course, like the Sibyl, journeys through a mysterious realm underground. Both are associated with the underground, and tunnels. Deiphobe lives in a manmade cavern with "a hundred broad tunnels" reaching the outside world, and her prophecies can emerge by any of them. Interestingly, like Alice, the Sibyl's "mien was suddenly altered" and she "seemed to grow" when she gave her prophecies. Normally she merely pronounces from within, but Æneas enlists her help, and she befriends this son of Aphrodite until he has completed his trip to Hades. She is also familiar with the rough caves leading to Hades, since she had been there before. And here again leaves come into things. For Deiphobe knows that the Underworld will not admit Æneas unless it is placated by a golden bough of leaves sacred to Persephone, and taken from the a particular tree growing in woods nearby.

Then where do dead leaves come into it?

In Book Six of the *Æneid*, Virgil mentions the legend that, unlike most Sibyls, Deiphobe recorded her prophecies herself, writing them on the leaves which from time to time swept into her cave. She is an ancient woman, but no hermit. She conducts worship ceremonies and sacrifices, can prophesy in normal voice or ecstasy — Æneas witnesses both acts — and has an inexhaustible knowledge of the divine world. Legend had it that Deiphobe keeps her inscribed leaves for some time, but when winds in the cave blow them out of a tunnel entrance, she allows them to scatter through the world as they will. For this reason Æneas begs the rare favor of having her speak to him both directly and coherently.

Charles Dodgson must have been familiar with

John Dryden's famous translation of the *Aeneid*, which contains the relevant passage in Book VI. Aeneas is alone with the Sybil and speaking to her directly. He tells her not to use garbled phrases or write upon leaves that fly away, this time. As the child of a goddess, he is probably assuming special privilege.

...O! commit not thy prophetic mind
To flitting leaves, the sport of ev'ry wind,
Lest they disperse in air our empty fate;
Write not, but, what the pow'rs ordain, relate..."

A more modern version of the passage, translated by Patric Dickinson, reads:

Do not commit your prophecies to leaves,
Lest they become the mock and sport of the whirl
Of the wind. Speak with your mouth, I beg you!"

The flying (flitting) leaves, then, which will "disperse in air" an unknown fate, are very well suggested by the drift of leaves that wake Alice. Since Alice, like Deiphobe, is a special creature associated with a strange underground place (cave/rabbit hole) and like her, wandered in an underworld, she is substantially connected to the Sibyl. It also seems a pleasant literary conceit that the awakened Alice immediately does what Aeneas commands Deiphobe — she relates clearly her adventures. After this, her sister experiences a prophetic moment in which she visualizes Alice's future. Although the elements in the Alice story do not exactly replicate the *Aeneid* passage, there is enough duplication, I believe, to establish a deliberate allusion, and make the suggestion that, along with the more frequent frames of allusive reference — classical mythology is also present in this text.

In Western literature, of course, the powerful feminine guide, and indeed, the inspirational lady of courtly love, has long been a recognized fixture. Because the *Aeneid* was so widely known and highly regarded, a large number of beatified and powerful female guides can trace their roots to Deiphobe. Dante has Beatrice in the Middle Ages; Petrarch has Laura in the Renaissance. After the onset of the Renaissance, romantic love was part of the (from-a-distance) relationship. In this context, it is interesting that Carroll seems to give Alice very much the honor due to the courtly lady. Certainly the White Knight regards her in this light, and the Knight is often taken as a personification of Carroll himself. In the tone of the preface and closing poems, this reverence is openly displayed, and Carroll offers her his story to keep "Like pilgrim's withered wreath of flowers", the traditional offering of a suppliant to a saint. Given the half-holy reverence accorded to little girls in Victorian times, the transfer of the courtly lady's regard to a child, seems reasonable.

Of course, Wonderland is rich in allusions to other stories and traditions — nursery rhymes, fairy tales, Victorian society. Greek mythology must take a back seat in Alice. It does not come up very much. The Gryphon, for example, is a Greek monster, but probably he appears in connection with his office as Oxford's mascot. Alice Liddell would certainly remember, in hearing his episode, the Gryphon adorning the gates of Oxford. The mythical witch,

Circe, comes to mind as Alice as she struggles with the baby/pig, but the connection is only a distant one. Alice is a bystander, not a witch, and she does not effect the transformation, which troubles her. Another possible mythic allusion might be to Persephone, kidnapped while picking flowers, since Alice is led underground while dreaming of flowers. Yet again, unlike Persephone, Alice is not physically desired, does not become queen (of Wonderland), does not starve herself, does not inspire maternal fury for her return — quite the opposite. She is only asleep. That is, aside from the dead leaf incident, other possible allusions to mythology are slight, almost coincidental. Their importance lies in their ability, by reinforcing each other, to establish a minor mood, in the semi-mythic, semi-pastoral style popular at the time.

However, their restricted nature is valuable for another purpose, revealing a facet of Carroll's narrative style. Two salient movements are always present in that style. The first is the foregrounded proliferation of various sub-narratives, incorporated and often anatomized by commentary from the characters. For example, everyone at the March Hare's table has a go at the Dormouse's treacle well story.

Internally, however, most of these narratives teeter just this side of dissolution. Like the mouse-tail poem, the story is always narrowing toward non-existence. The energy which most characters bring to their criticism has a desperate, shoring-up quality. In this, Carroll is like the minimalist painter whose blurring style is ever encouraging the viewer to greater participation, forcing from the nearly-incomprehensible, a cosmos and not a chaos. Carroll seems to be reaching for the boundary that reason cannot cross — the outer limit of coherence. Thus we have the eventless, dark life of the treacle well, the scrambled pronouns making gibberish of the Knave of Hearts' poem in the trial scene. More subtly, the same effort goes into mythological references, I feel. Here meaning doubles back on itself, so that external harmony only underscores internal tension.

Once again, the Sybil's story is useful as a metaphor for this effort. For Deiphobe speaks to Aeneas in two distinctly different manners. When Aeneas asks, "Speak with your mouth, I beg you," "of their own accord the hundred doors / Of the shrine swung open", (*tr.* Dickinson) and the inspired answers come clearly and coherently, as she breaks into prophecy of the immediate future. Yet Apollo is at the same time seeking to possess her deeply, and soon "she raved / So deep was his spur driven in her heart". She is "in a frenzy," and her mouth "was possessed by madness" (*tr.* Dickinson). Coincidentally, this alternation suggests how easily Carrollian characters lapse into their many frenzies.

Carroll's tendency to narrative dissolution carries over to other mythic allusions. Though superficial similarities liken Alice to Greek figures, deeper rifts deny the likeness. Although drawn into the Underworld like Persephone, Alice is the opposite of the resisting, self-starving goddess — Alice pursues, Alice eats her fill. The baby may transform in her arms, but she cannot be Circe

because she lacks magic power, and because unlike the witch, she has considerable sympathy. And of course, as for Deiphobe, Alice cannot be a guide since she is wholly ignorant of the country she passes through. All this is only to repeat what has been often noticed, that Carroll destroys at one level what he builds up at another.

Always, in his work, an exuberant, frantic undercurrent of chaos flows counter to the expected tide of event. It never stops. This unrelenting resistance, I believe, accounts for the powerful energies consistently present — the same sort of energies revealed in his own illustrations of *Wonderland*. Metaphorically, an ever-present Sibyl can always speak from two sides of her mouth. The effect on the reader is to be impressed into pursuit — of a Snark which is always retreating and always on the verge of transforming to a Boojum, dragging us along into its own dissolution. In turn, this effect comments on the way we understand, desire to understand, and fail to understand, any flood of human events.

Let me return to the original fall of leaves, supposing an alignment between Alice and Deiphobe. In fact, Alice and her sister are equally involved with the leaves. They simply fall over the little girl while she is entranced (asleep), and the sister, the conscious one, brushes them away — rejects them. As with the Sibyl, Alice speaks, but does not write, her account of her journey, and it is the sister who shows prophetic power by foreseeing Alice's life to come. Implicit in the scene, as I will discuss soon, is the fact that, as with Deiphobe, one set of events is present in two forms — the story of Wonderland in *Wonderland*, which the reader knows already, and the same story retold in the waking world, which Alice tells her sister.

Here is an interesting impasse. The reader does not know the story Alice tells, and the sister does not know what really happened in the dream. But nothing that the reader knows would engender the sister's highly conventional prophecy of Alice's future. The sister foresees Alice's motherhood — when in Wonderland did Alice behave as a mother? The sister, in fact, takes and re-shapes segments of Alice's story, by supposing that its incidents have been sparked by the sounds of the farm. But these connections are thin and unconvincing. I am left with the conclusion that although the tale Alice tells (and we don't directly hear) is her waking version of the truth, the dreaming truth was quite otherwise. That is, one narrative is existing in two strikingly divergent forms, in two separate worlds — though Alice doesn't notice the discrepancy. And one of those forms will engender a further narrative. Again, and tortuously, Carroll is teasing narrative through these complexities of viewpoint to the verge of self-destruction.

Despite this rift, however, the narrative(s) have a positive power over the two characters who share them — to overcome self-absorption and renew an affectionate bond in a setting of pastoral regeneration. This bonding capacity may be the attraction that causes Wonderland characters, mostly asocial, to treasure narratives so dearly. As a general rule, the more socialized the character — as Bill the Lizard

or the King of Hearts — the less likely to tell stories. Passing on stories, even familiar ones, becomes a link. Each character's repertoire seems to be common knowledge. As to bonding, her sister becomes identified with Alice because she is empowered by Alice to foresee the child's future. Since the journey to the Underworld taken by Æneas and the Sybil also ends in a highly significant passage of prophecy, the founding and history of Rome, that is another allusive quality. The passage also reinforces Alice's preference for the visual and conversational world over text alone, with Æneas' words, "write not".

To conclude: dead leaves alone would be perhaps too slight a connection to establish a parallel between Alice and Deiphobe, except that other points of their histories also coincide. For Deiphobe too goes underground, as a guide for Æneas, who is seeking further prophecy from his dead father. It is Deiphobe who first mentions the Golden Bough (of leaves) which Æneas must find and offer to Persephone, Queen of the Underworld, and Deiphobe who walks beside him as he travels through the horrors and delights of that strange realm. For Deiphobe, like Alice, has a purpose for her journey, represents Apollo (clarity and reason) in a confused world, and, purpose accomplished, returns permanently to the world above. There the Sibyl, and likewise Alice, stirs a prophecy of the future.

Although these speculations do little to explain Carroll's major purposes, maybe they serve usefully to remind us again of Coveney's point, that "Carroll's art was too carefully organized for ... [omitting] reference of feeling. It has all the force of a poetic continuity." However slight, no detail can safely be overlooked — the work is too well-crafted for that.

1. Coveney, Peter. "Escape" from *Poor Monkey*, Barrie & Rockliff, 1957. Republished as *The Image of Childhood*, Penguin, 1967. Reprinted in the Norton Critical Edition of *AW*, 1971 and 1992.



Addenda, Errata, Corrigenda, & Illuminata

My sincerest apologies to my friend Marilyn Barnett, whose surname I continually misremember in these pages as "Barnes". She is the talented musician collaborating on the *AW* opera (*KL* 66 p.17).

The review of Juliet Dusinberre's book *Alice to the Lighthouse: Children's Books and Radical Experiments in Art* (*KL* 66, p.21) is described as if it were a new work. In fact it is a reprint, first published in 1987 by St Martin's Press.

Leaves from the Deanery Garden

I was re-reading *Winnie-the-Pooh* recently (as one does with great books!) and discovered that the wise Owl of the stories lives at "The Chestnuts", which was the name of the Guildford residence that Lewis Carroll bought for his sisters. A nice little coincidence I thought.

Owl's door even has Carrollian signs out the front: "Underneath the knocker there was a notice which said: PLES RING IF AN RNSER IS REQIRD. Underneath the bell-pull there was a notice which said: PLEZ CNOKE IF A RNSR IS NOT REQID."

Debora Caputo



See Chapter IV "In Which Eeyore Loses a Tail and Pooh Finds One".

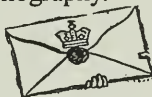
I want to thank you for coming to my defense on [KL 66 p.9]. It has gotten a bit depressing to have people pointing their fingers at me and yelling "cultural hegemonist"! I'm beginning to feel like a character in *The Body Snatchers*. I think that's the one where everyone ends up in a pea pod.

And thank you for noting my earlier contribution to Lewis Carroll and mystery fiction, though people are certainly going to have a hard time tracking down copies to see what I had found.

I have one little question. On p. 23 there is a notice about Liza Lehmann's music cycle of Carroll's poems. Do you happen to know if there were any poems from *Sylvie and Bruno* included in the cycle? If so I would like to reference this in our S&B bibliography.

All the best,

Byron Sewell



For the past year Clare Imholtz, August Imholtz, Jr. and Byron Sewell have been working diligently on an extensive annotated international bibliography of the *Sylvie and Bruno* books. The bibliography will feature an introduction by Anne Clark-Amor. They have solicited contributions from numerous major collections around the world, as well as an extensive survey of the literature. They hope to submit the manuscript, which is approaching one hundred pages in length, for publication next year. Carroll's *Sylvie and Bruno* books have been much maligned, yet you might be surprised at the substantial level of interest they have enjoyed, especially in the last decade. No matter how much you think you know about this obscure literary topic you are sure to be astonished by what they have uncovered.

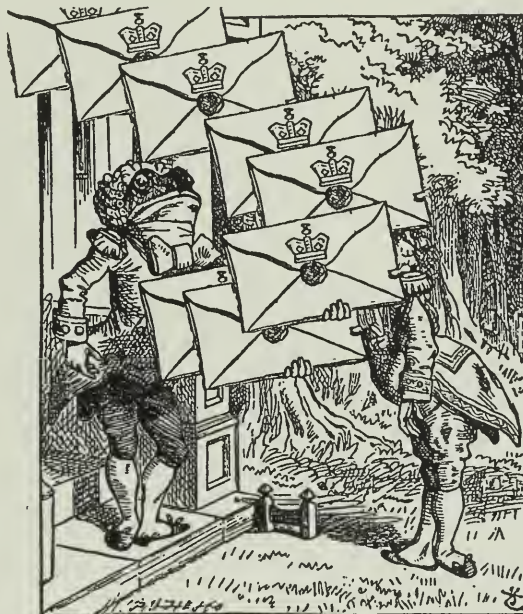
Does anyone have an answer for them on the Lehmann question?

Cooper Edens' new edition of *AAIW* ("A Classic Illustrated Edition", Chronicle Books, 2000) like its predecessor, "The Ultimate Illustrated Edition", (Bantam, 1989), includes renderings by more than 25 classic artists. But unlike the Ultimate Edition, the Classic Edition was published without an index by page number to the illustrators, making it laborious to identify a particular illustration. To rectify this, I prepared a simple one-page index that can be slipped into the back of the book. It's rather useless sitting on my hard-drive, however, so perhaps you would announce that anyone who would like a copy can drop me a note at imholtz99@atlantech.net or 11935 Beltsville Drive, Beltsville, MD 20705.

Clare Imholtz



Dear John Docherty,



I have read your letter in response to my article on your work, with a mixture of bafflement and regret.

Firstly, I suggest it contained a severity of personal denigration that is not appropriate to a public forum and which I suspect you may now regret. I don't blame you, and certainly do not intend to respond in kind, but I think it would be a mark of professionalism as well as politeness if you were to modify your style in any future correspondence. And I have to warn you many other writers would not be so forgiving!

Beyond this I'm afraid I find your letter more confusing than either offensive or infor-

mative. Perhaps I can quote a few extracts to show you what I mean.

You wrote:

Leach's first eight paragraphs well illustrate her carefully indiscriminate use of plausibility... the wild leaps backward and forward in time, associated with the imprecision in the use of 'echo' and 'recall' draw readers away from the clear light of probability and prepare them for her dream-world of plausibility. Many of the images Leach chooses in her introductory section – a femme fatale, an imperfect heart, faces in the fire – are ones which the Victorians picked up from sources like the Romantic poets and employed lavishly. MacDonald and Carroll are just as likely to have derived them from such sources as from each other. Her setting the scene in this way lays the necessary non-foundation for the rest of her article."

John, I'm afraid this totally baffles me — it is *your* contention (not mine) that Dodgson and MacDonald consciously

echoed each other's work. In the paragraphs you describe above, I was merely attempting to summarise *your* argument, for the clarification of those who might be unfamiliar with it.

So when you assert that "MacDonald and Carroll are just as likely to have derived [their inspiration] from such sources as from each other" — you are refuting *your own argument* — indeed the entire central premise upon which your book is based, not anything I have ever said or claimed.

What more can I say? The problem would appear to be yours rather than mine.

Again, you write:

"From several unequivocal comments it is clear Leach bases her article on the thesis that I propose "that MacDonald may have modelled Vane (the 'hero' of Lilith) at least in part on his Oxford friend Charles Dodgson". The way Leach uses "in part" here is wholly characteristic of her approach. Of the forty-five pages I devote to Lilith in the first edition of my Carroll-MacDonald book, less than half a page in total is concerned with possible connections between Vane and Carroll, by comparison with some twenty pages on the way MacDonald uses the episodes of Looking-Glass as the framework for Lilith."

Again, the nature of your objection defeats me. Apparently, you feel it was wrong of me to refer to this aspect of your theory — since you only devote half a page to it out of a total of forty five?

I apologise if I have unwittingly offended you by agreeing with you for the wrong reasons — but think you will have to admit this is a slightly unusual approach to scholastic discussion.

You write:

"Leach soon launches into her familiar claim that "there is no actual prima facie evidence anywhere to show that Dodgson ever nurtured... a passion for (Alice Liddell)."

This is a manifestation of the extremist fringe of the post-modernist insistence upon the superiority of any external evidence over the evidence provided by books themselves.

It is the sort of attitude which refuses to accept that Cathy had any feelings for Heathcliff unless such feelings can be inferred from an outside source such as some recorded anecdote about the inhabitants of Hawarth parsonage."

John — I don't think it's 'extremist' or 'post-modernist' to make a distinction between 'reality' and 'fiction'. Catherine and Heathcliff were two fictional characters created by Emily Brontë whose emotional involvement is detailed in the narrative. Alice Liddell and Charles Dodgson were two *real* people — and the only evidence we have about their emotional involvement is in the letters, diaries and other documentation they left behind — not in the pages of *'Alice's Adventures in Wonderland'*.

I'm afraid it is simply true that there is *no* data to suggest Dodgson ever proposed marriage to Alice Liddell in that mysterious summer of 1863 — or that he even considered the possibility of doing so. Indeed, there is no data to suggest that Alice Liddell was ever any more or less important

or precious to him than her sisters. There is preserved not a word of his to indicate any passion for her, and no data, even of a circumstantial nature, to indicate the presence of such a passion.

It is also clear from his own writings that the 'Alice' of his story, while named after Alice Liddell, very soon took on for him her own very separate persona, so that to infer anything about his feelings for Alice Liddell based on his affection for his 'dream Alice' would be a leap of logic that is simply not justified by the evidence.

Do you really believe we should ignore all this reality and just take our 'facts' from what you or others think you can decode from between the lines of the "books themselves"?

With respect, this is leaving legitimate historical analysis behind and drifting into the realms of fantasy. Successions of people have claimed to 'prove' almost anything from what they believe they have found in the *Alice* books. One man has 'proved' the books are all about a trip to Cornwall he believes Dodgson must have made. Another thinks they represent an allegory on contemporary religious differences. You yourself have discerned a sexual metaphor, with the lizard and the two guinea pigs representing a penis and two testicles.

In that sense *Alice* is no more than an ink blot test — we find what we want to see there. If you, John, are convinced the book is a testimony to Dodgson's passion for Alice Liddell, then this is what you will find. But that does not mean it is objectively real, or can be used as data. Or that we should ignore the hard evidence which tells a different story and just accept your conviction about what you think you have found.

Remember, Alice and Dodgson were real people — not Cathy and Heathcliff, not characters in your or anyone else's fiction. The factual reality of Dodgson's life has been ignored for long enough by successions of writers intent on divining what they want to divine out of his unresisting work. It's time we asserted the supremacy of hard evidence over assumption and belief — even if it does mean we have to lose some very familiar and cherished images in the process.

I don't think many would describe this as an extremist point of view. But I suppose you and I are simply different. You find my pursuit of hard evidence unacceptable. I find your perception of pubic hair and genitalia in *Alice* to be something I would not want to endorse under the heading of serious research.

You write:

"Carroll is not in a position to be able to refute Leach's similar assertions about him in her book. Most Carroll scholars continue to assert the nonsense nature of his fiction, so they are limited in the extent to which they are able to refute her claims. But they can refute her implied denial of his skills in logic and her scurrilous implication that if a Christian man is seriously concerned about his spiritual condition this can only be because of what he perceives as sexual lapses. And, fortunately, such refutations are more than adequate."

Like many contemporary biographers, she seems to believe that the only way of making her subject comprehensible to her readers is by building around him a sexual fantasy in the modern mode."

John, I have to tell you, despite your wholesale denunciations of my abilities elsewhere in your text, I find this portion of your letter to be the only truly offensive part.

I took five years to research and write *In the Shadow of the Dreamchild*. It cost me dearly in financial and other terms that I won't ever recoup. I did it for one reason only — because I wanted to present a fairer and more truthful image of Charles Dodgson than the one currently available in the standard biographies. I have tried to rescue his battered reputation from the taint of pædophilia, and from the myriad irrational or baseless assumptions that have been aired about his life and his work; I have tried to lay to rest the various myths that have distorted his image in the public mind, and tried to show he was much more than just an odd stammering exile from the world who was "was emotionally fixated on children not adults".

I have no idea what the man himself would think of what I have done, and neither have you. But I would hope, that he would not feel the need to "refute" anything I have written. I would hope he might even welcome what was at least an honest if ultimately futile attempt to set the record a little straighter.

As for your suggestion of my "implied denial of his skills in logic". I simply do not understand what you can possibly mean. I have never implied any denial of his skills as a logician, in fact I think I have made clear many times that I have the utmost admiration for the clarity, rigour and tenacity of his mind.

Nor do I see anything "scurrilous" in the suggestion that Dodgson, a healthy, heterosexual man, may have expressed his sexuality in his life and even encountered an intense and painful sexual passion. In fact, to be frank — if I were Dodgson, I would rather be remembered as a man who experienced a real and sometimes intense or guilt-ridden sex life than have it suggested in the pages of a serious scholastic journal and on the basis of no data at all, that I put sub-pornographic references to copulation in a book meant for children.

Now *that*, I suggest, is scurrilous. And what's more it is almost certainly untrue, which is probably even worse.

Best wishes,

Karoline Leach



I'm not sure where to (or if I should) send this little "dormouse" note, but I came across these lines in *The Duchess of Malfi* by John Webster, 1613, Act I, Scene 2, Lines 187-19.

This was an exchange between Ferdinand, the Duchess' evil brother, and Bosola, the slimy guy he's hired to spy on her...

FERDINAND:

...this will gain

Access to private lodgings, where yourself

May, like a politic dormouse—

BOSOLA:

As I have seen some

Feed in a lord's dish, half asleep, not seeming

To listen to any talk;

Did Mr. Carroll ever read *The Duchess*?

Jay Caldwell, MD

Alaska Pacific University
Anchorage, Alaska



Do you happen to know where I could find a translation of "Jabberwocky" into classical Greek?

John Hadden

Brunswick, ME



Although Carroll himself had requested a version from Robert Scott, composer of "Der Jammerwoch"—a brilliant translation into German—and of course co-editor (with Dean Liddell) of the Oxford Greek Lexicon, Scott refused the task, for reasons unknown. Carroll pursued the quest for years but did not live to see "Ἰαμβρῶξ Ἰαμβικῶς" by Robert Knox appear in the Morning Post (London) in 1918. August A. Imholz, Jr. supplied this and other pertinent facts in his talk "Latin and Greek Versions of 'Jabberwocky': Exercises in Laughing and Grief" to our Society on November 5th, 1977, an expanded version of which appeared in the Rocky Mountain Review of Language and Literature, vol 41, no.4, 1987. A photocopy is on its way to you. Perhaps the classic version should appear in our pages in a subsequent issue?



Ravings from the Writing Desk of Stephanie Lovett

First off, I and the LCSNA offer our heartfelt sympathies to all our number who have been bereaved or affected by the September 11 attacks. One is tempted to observe that we live in a horribly different world from the one that Lewis Carroll knew, but in reality, the dark side of human nature haunts every decade of every century. There is nothing at all modern about what happened in Washington and New York. I certainly hope you have not been put off from traveling and that I shall see many familiar and new faces in Los Angeles. Dan Singer has put together a delightful day, and the Disney Studios have been gracious about screening the film for us. I am sure that taking the opportunity to consider and evaluate the phenomenon that is the Disney "Alice" on this her 50th birthday will enhance our understanding of *Alice* as a part of popular culture and of the original book itself. Or you may have your own personal motive for visiting Burbank—my daughter refuses to miss this meeting, because she wants to meet Kathryn Beaumont. Not, however, because Kathryn was the voice of Alice, but because she was the voice of Wendy!

Another reason to come to the fall meeting, of course, will be to make the acquaintance of Martin Eames Burstein, born August 18. Welcome Martin, and congratulations to Mark and Llisa!

Reflections on a Week of Wednesdays

Ruth Berman

This side of the Looking-glass, weekdays come round in order and cannot be agglutinated, except as a turn of phrase — “a month of Sundays” means “a long time,” and Alice, saving up the black kitten’s punishments for “Wednesday week”¹ means “a week from Wednesday,” not seven Wednesdays in a row.

Nowadays, by judicious dodging about on either side of the International Dateline, it is possible to have a couple of Wednesdays in succession, but the Dateline was still uncertain in Carroll’s time. He described its usefulness and some of the oddities it would produce as early as the essay “Difficulties No. 1” in his 1849 or 1850 home-magazine, *The Rectory Umbrella*, when he was 17 or 18. He was not the first to argue the need for such a dateline — the suggestion had been made for centuries, but not usually with the clarity and lively sense of absurdity Carroll brought to it. Carroll’s early essay has been reprinted as “A Hemispherical Problem” in Carroll collections; a shorter statement of the problem, “Where Does the Day Begin?”, appeared as his letter to the *Illustrated London News*, 18 April 1857, and is reprinted as a footnote in Edward Wakeling’s edition of the *Diaries*.²

As Roger Lancelyn Green pointed out in the Introduction to his edition of the *Diaries*,³ “From this premiss [*the first ‘Difficulty’*], it is only a logical move to the land through the Looking-Glass.” He also argues that “it is not a great step from [*the second ‘Difficulty’*], which begins ‘Which is the best, a clock that is right only once a year, or a clock that is right twice every day?’] to the Mad Hatter’s quarrel with time — after which it was always six o’clock”. The Mad Hatter’s quarrel is with a personified Time, a Time whose feelings could be hurt and who imposed perpetual teatime as a punishment. Philip Weiner, in a letter to *Jabberwocky*,⁵ suggested that the time had to be stopped at teatime, because “*t*” in physics equations stands for “time”.

The Hatter’s watch, however, being two days slow, is apparently still measuring time of some sort, even though Time has stopped time for him. The Hatter lives simultaneously under two sets of time, like the two clocks of Carroll’s second “Difficulty”; one stopped, and therefore unchangingly right twice a day, the other losing time and therefore only rarely right — but more helpful.

Outside *Wonderland*, Carroll did not use a personified Time, but the paradoxes involved in measuring time continued to fascinate him. He revisited his difficulty over the day’s beginning in the last chapter, “Knot X”, of *A Tangled Tale*.⁶ The Knot’s version included a brief description of the way three occurrences of the same day can be piled together, by comparing the days of a stay-at-

home with a pair of circumnavigators, one sailing east and one west. Carroll may have borrowed this day-trio from Edgar Allan Poe’s “Three Sundays in a Week”,⁷ which turns on this same oddity. Carroll was familiar with Poe’s work and enjoyed it;⁸ he may also have been familiar with the device of the gained day in Phileas Fogg’s eastward circumnavigation.⁹

The timing of the publication of *A Tangled Tale* suggests that Carroll returned to the topic just when he did in the hope that public events were about to answer his riddle. In the early 1880s, railroad companies were pressing for standardized time zones. They didn’t want to translate schedules into the local times of every last town; they wanted a small number of time zones — preferably, 24 one-hour zones, each covering 15° of longitude. The USA and Canada were measuring longitude by the British standard, which set 0° at the longitude that ran through the Greenwich Royal Observatory, and on November 18, 1883, Standard Railway Time went into effect in both countries, reducing fifty local time zones to five. Shipping companies, too, wanted to provide this service. Predicting arrival times for sailing-ships had long involved so much guess-work that precision was impossible, but steam-power had now made it

possible to predict when a ship would come in, no matter where the winds blew.

Furthermore, astronomers and other scientists around the world wanted to be able to tell each other exactly when they had observed what. Starting October 1, 1884, the International Prime Meridian Conference met for three weeks in Washington, DC, to decide on a standard 0° longitude and standardized time zones to measure from it. The train companies did not usually go far enough to have to worry about changing calendars; but the shipping companies *did*. Carroll probably hoped that the Conference that October would answer his last statement of the riddle with an official Dateline that his *Monthly Packet* readers could write to him as their answer in November — or that he could announce to them when he discussed their answers. His comments on part of the Knot ran in the March 1885 issue, but he postponed consideration of the day’s beginning, commenting, “[It] has always been a puzzle to me, and, often as it has been brought forward in scientific periodicals, I have never seen its difficulties successfully explained. I am trying to get some definite statistics which will, I hope, shed a new light on it.”

In the May 1885 *Monthly Packet*, he reported “Once more I postpone the geographical problem — partly because I have not yet received the statistics I was hoping for, and partly because I am myself so entirely puzzled by it.” When the book version came out later that year, he still had not received the hoped-for statistics, and he announced

“What’s the good of Mercator’s North Poles
and Equators,
Tropics, Zones, and Meridian Lines?”
So the Bellman would cry: and the crew
would reply
“They are merely conventional signs!”

regretfully that he “must postpone, *sine die*, the geographical problem.” The Latin phrase is usually short for adjourning “without a day (to meet again),” but in this context the phrase was a pun, for Carroll was also without a place for a “day” to begin.

Carroll’s difficulties in getting information about the practices in establishing a date-line can be seen in his correspondence¹⁰ with the Eastern Telegraph Company/Eastern Extension Australasia & China Telegraph Company of London. He wrote April 21, 1885 with a list of cities and territories selected to provide one place for each time zone, and asked which places would still be in the old year when it was midnight at the end of the year in Greenwich. W.R. Dupre, answering for the company, checked off some of the cities, getting them wrong if he was trying to answer Carroll’s question (he might rather have been starting to check off the ones listed in the company’s *Tariff Book*). He checked Rome (1 a.m.), Petersburg (2 a.m.), and Aden (3 a.m.), which would all have been into the new year at Greenwich’s midnight; he also checked New Orleans (6 p.m.), New York (7 p.m.), Buenos Ayres (8 p.m.), and Rio Janeiro (10 p.m.), which would still have been part of December 31 [note: CLD’s spellings]. Dupre also started to correct Carroll’s time-zone-style times to exact local times on some of the places, changing 4 a.m. to 3:47 for Mauritius, 6 to 5:50 for Calcutta, and 7 to 7:05 for Cochin China [*Vietnam today*].

Carroll tried again, writing April 24 with a list of cities and their local times.¹¹ It was a less systematic list than the preceding one. He inserted Hongkong, at 12:32 a.m., between the midnight and 1 a.m. zones represented by Singapore at 11:51 and Shanghai at 1:01, and he did not list a city for the 7 a.m. zone to go between Honolulu at 6:25 a.m. and San Francisco at 8:48 a.m.. This time he asked: if all 24 places sent telegrams to the company at the same moment, 4:56 PM on December 31, 1884, what dates would they have? (The odd choice of Greenwich time puts New York at noon; perhaps he was using a list published in the U.S. for this set of examples.) This time he heard from W.F. Ansell, who at first thought Carroll was asking how long it took to transmit a message, and explained that transmission speeds varied according to such factors as the state of the lines, the volume of business, and the ability of the clerk. Then he realized that wasn’t the issue, and went on in a second paragraph: “If you desire to know the *theoretical* time, about which we are not deeply concerned, it will be readily found by the simple process of adding or deducting the difference of time given at the end of our *Tariff Book*, everything after midnight (he started to write ‘before midnight,’ but crossed out the ‘bef’) belonging to the preceding or following day. We often received telegrams from Australia dated the previous (corrected by CLD to ‘following’) day.” This well-meant answer was not helpful. The “simple” process recommended was not really simple, as shown by Ansell’s own difficulty remembering how midnight entered the calculation. (His own secretary had added a note to let Carroll know that “previous day” should be “following day”.)

And Carroll knew well enough that on his list Hongkong, Shanghai, Yeddo [*Edo, or Tokyo today*] (2:14 a.m.), Sydney (3:01 a.m.), and Auckland in New Zealand (4:12 a.m.) came later than midnight but earlier than any likely dateline and so, in his example, would already be in January 1, 1885. What he wanted to know was where the time jumped *back to 1884 again*: was it 12 hours from Greenwich, so that Atkah in Alaska (5:19 a.m.) was still in 1884, or was the change somewhere else, or was it nowhere in particular? The Telegraph Company, apparently, had no idea, and did not much care.

Politically, it was perhaps not surprising that the 1884 Conference failed to supply a dateline. It was all they could do to set 0° longitude. Britain and many other countries (especially ones that spoke English or belonged to the British Empire) were using the Greenwich Royal Observatory to supply their zero; but many countries used their *own* capitals for their 0°. France, Britain’s long-time rival, was bitterly opposed to going to the expense of revising their maps to reckon by a British landmark.¹²

The Conference did go so far as to set — not a dateline, but a standard day. This answered Carroll’s question not with a *where*, but a *when*: the standard day began at 12 midnight Greenwich Mean Time, no matter what time of day that might be locally around the world. This system worked nicely for astronomers, but was not helpful for the railways and shipping companies, who could not expect their customers to calculate their lives by Greenwich Time. In the years that followed, however, the nations of the world gradually adopted the Greenwich zero and the time zones reckoned from that zero. Derek Howse’s table of adoption dates¹³ shows that Great Britain, Sweden, and the USA were already using the system in 1884, though the USA did not make it the law of the land until 1918. France adopted it in 1911. Around the Pacific, Japan adopted the system in 1888, the Philippines in 1899, most of China in 1904, and the Hawaiian islands in 1912.

The adoption of a standard zero meant there were only two plausible choices for an international dateline: zero itself and 180° — with whatever zig-zags were needed to let countries along the line decide which side they felt closer to, and to avoid splitting countries on the line down the middle. But zero was not a practical choice. The calendar used internationally was the European calendar, which had spread east to Asia and west to the Americas. There was already a feeling that the “Orient” was the true “east” and the Americas the true “west,” and the day should begin somewhere between them. Between them, however, was a wide sea, and many colonial European nations had used the longitudes of the capitals of their primary Pacific colonies to set their own datelines. Clark Blaise¹⁴ listed the examples of Manila in the Philippines for Spain, Macao in China for Portugal, and Batavia (Jakarta) in Indonesia for the Netherlands.

Logically (as Carroll had pointed out), the dateline could be set anywhere at all, with no case to be made for setting it anywhere in particular. Historically, it might be

set according to the spread of empires, with “Russian America” (*i.e.*, Alaska) on Russian dating in spite of its North American geographical position, and the Philippines on Hispanic-American dating, in spite of their geographical distance. Practically, however, a dateline needed to set *somewhere*, and a zig-zag taking Alaska off and keeping the Philippines on “American” dating would have been unworkably confusing. Politically, however, once the Greenwich zero had been accepted, there was only one real possibility. Most of the areas where there might have been disagreements had already been decided.

In 1844, the Archbishop of Manila had decreed that the Philippines would have no December 31 that year, skipping a day to shift from “American” to “Asian” dating. In 1867, the USA bought Alaska from Russia. The change in dating as such went unnoticed, because Russia was still on the old Julian calendar, and the Alaskans had to change dates to shift to the Gregorian calendar, anyway. But the change in the day of the week was noticeable to churchgoers, as Alaska’s administration started holding Sunday on the same day as the rest of the continent, instead of on the same day as Russia. In 1882, the King of Samoa decided that he was doing more business with the USA than with Australia, and declared his allegiance by shifting from “Asian” to “American” dating — and underscored it by holding two Fourths of July to make the changeover. When the 1884 International Prime Meridian Conference set a zero longitude at Greenwich, that choice automatically set 180° on a line that — with a little zig-zagging — would be right for marking the dates that the Philippines, Samoa and most of the other Pacific islands were using anyway. Perhaps it was the lack of international law on the subject that made Carroll unwilling to call 180° (with zig-zags) the dateline. Another archbishop, another purchase, another king, and the lines could start bouncing about again, maybe even bouncing enough to make 180° unworkable as the marker.

As late as 1899, the existence of the dateline seemed arguable. F. S. Leigh-Browne¹⁵ quoted the conclusion of Professor George Davidson of the University of California in that year: “There is no International Date Line. The theoretical line is 180° from Greenwich, but the line actually used is the result of agreement among the commercial steamships of the principal maritime countries”—and, as Leigh-Brown pointed out, the situation remained unchanged. The dateline had no legal existence. But the 1884 agreement on where 0° was located brought with it a gradually increasing belief that an International Dateline was located at the 180° line opposite it, with or without laws to say so. By 1910, when a few remaining small disputes in the zig-zags needed were settled, there was no longer any real question as to whether and where the International Dateline existed. So the 1884 Conference did, in effect, produce an answer to Carroll’s riddle — although not in time for him to use it.

On the *other* side of the Looking-glass, time was much more malleable. Alice’s plans for punishments Wednesday week have two paradoxical mirror images. In

Chapter 5, “Wool and Water,” the King’s Messenger’s punishment has already begun, and it’s the trial that is being saved up: “The trial doesn’t even begin till next Wednesday: and of course the crime comes last of all,” as the White Queen explains helpfully. In chapter 9, “Queen Alice,” the Queens explain to Alice that their days come in clumps: “We had such a thunderstorm last Tuesday — I mean one of the last set of Tuesdays, you know,” says the White Queen, and the Red Queen considers a mere one day at a time “a poor thin way of doing things. Now here, we mostly have days and nights two or three at a time, and sometimes in the winter we take as many as five nights together...”

In the *Mad Gardener’s Song* in *Sylvie and Bruno*, Carroll returned for a moment to Wednesday week, in the form of the “middle of next week” — a moment concrete enough to be mistaken for the rattlesnake “that spoke to him in Greek” (chap. 6, “The Magic Locket”). The problem of visualizing time was too much for illustrator Harry Furniss, and he did not provide a picture for the stanza. A modern artist, Sean Morrison, in a 1967 picture-book edition of *The Mad Gardener’s Song*, ingeniously made it a curved rattlesnake that turned into the “2” of a calendar-page for “Wednesday, 2 Distember.”¹⁶

Elsewhere in *S&B*, Tuesday is the day for important events. The Professor hopes to give his long-promised lecture “next Tuesday — or Tuesday week” (chap. 3, “Birthday Presents”), Lady Muriel asks the narrator to bring Arthur to a picnic ten days later, urging him, “And don’t forget the day, Tuesday week” (chap. 16, “A Changed Crocodile”), and when Tuesday week arrives, Sylvie in turn promises the narrator to come to visit, not for the picnic on the same day, but “next Tuesday.” When the narrator experiments with moving time backward and forward by means of “An Outlandish Watch” (chap. 23), he hears that a long-engaged couple have finally set their wedding date — “It’s to be next Tuesday four weeks.” (Other references to days of the week in *S&B* are in the ordinary calendrical mode, measuring English time, without playing on “week”-ness.)

The Outlandish Watch was the first time machine in a book, for *S&B* (1889) preceded H. G. Wells’ *The Time Machine* (1895). Wells’ time machine came before Carroll’s, however, as his book was rewritten from his earlier magazine serial, “The Chronic Argonaut.”¹⁷ The idea of time as a fourth dimension, something that could be imagined as being, potentially, as traversable as the other three, was then spreading among scientists. Alexander L. Taylor suggested in *The White Knight, A Study of C. L. Dodgson*¹⁸ that Carroll’s source for the idea might have been German physicist Gustav Theodor Fechner writing under the pseudonym Dr. Mises in “Space has Four Dimensions”, one of the *Vier Paradoxe* (Four Paradoxes) Fechner published in 1846.

In *Sylvie and Bruno Concluded*, Mein Herr (chap. 7, “Mein Herr”/ “Fortunatus’ Purse”) explains that in his country unused Time is saved up to be used later. Another “Tuesday week” follows his comments, for the Earl tells

the narrator that Mein Herr will be back “this day fortnight” for a party he is giving. That should mean two weeks from the unspecified day, but he urges the narrator to be sure to come, saying, “Don’t forget Tuesday week!” If the unspecified day were Tuesday, it might be argued that “this day fortnight” and “Tuesday week” could be the same thing, but ten days later it is the night before the party, so apparently the party really was on a Tuesday a week and a half later, not two weeks later. (Was Carroll in some doubt as to whether to include another Tuesday week party, and forgot to delete the “fortnight” when he put in the “Tuesday week,” or should we guess that the discrepancy is a display of Mein Herr’s saved time?) When the Professor’s long-promised lecture comes round at last, at the end of *S&BC* (chap. 21, “The Professor’s Lecture Concluded”), it threatens to be long enough to rival a *Looking-glass* week. The Sub-Warden, grumbling that the introductory Axioms are too many, complains, “At this rate, we sha’n’t get to the Experiments till tomorrow-week.” By English time, several months have gone by between the promise of the lecture and the Tuesday-week of its delivery. Perhaps nine months have elapsed, for the story seems to start in spring, with violets in bloom in *S&B* (chap. 14, “Fairy-Sylvie”) and the year is “drawing to a close” in *S&BC* (chap. 19, “A Fairy-Duet”). Carroll for a time planned to title the story “Four Seasons”, and this title also suggests that he thought of the action as running from spring into winter, although the action does not cover a full year.

The elapsed time in *Outland* may be about the same, or it may be somewhat less. For *Outland*, the time spent corresponds to the two arrival times in *Outland* of the handful of dust sent by the Warden near the start of *S&B* (chap. 8, “A Ride on a Lion”). The spell, “Let craft, ambition, spite/ Be quenched in Reason’s night ... Till what is wrong be right,” that he pronounces over the handful of dust takes effect immediately, but the dust arrives much later, and the two effects seem to correspond to the two travel times between *Elfland* and *Outland*: the Royal Road, which seems to be instantaneous for *S&B*; and the ordinary one, which takes about a month for the Baron.

The idiocy imposed by the Warden’s spell takes effect in the chapter that follows (chap. 9, “A Jester and a Bear”), where the Sub-Warden mistakes Bruno for a hatstand, his son Uggug for a loose nail, and the Professor for the Sub-Wardeness. The cloud of dust itself, restoring the Sub-Warden’s senses and making him able to repent, arrives at the end of *S&BC*, at the end of the banquet following the lecture (chap. 23, “The Pig-Tale”). If the cloud of dust came by the ordinary road, then the time between its sending, when the lecture had just been scheduled, and its arrival, when the lecture had just been given, would also be about a month, even though the corresponding English time was about nine months. The champion in drawing time out, however, is the Other Bruno. Bruno claims (chap. 14, “Bruno’s Picnic”) that the “other Bruno” in the story Sylvie tells in “Bruno’s Picnic” had a big cupboard where he kept his promises on one shelf and his birthday on another, and

so managed to have it his birthday all year round.

Like many people, Carroll sometimes attributed individual character to the days of the week. The nursery rhyme in one common version has it that “Tuesday’s child is full of grace,” and “Wednesday’s child is full of woe,” and Carroll may have had those associations in mind when he put those punitive Wednesdays behind his *Looking-Glass*, and so many party Tuesdays into *S&B*. In his diaries, Carroll commented twice on Tuesday as his lucky day: “Many Tuesdays in my life have been marked by happy events” (June 28, 1864)¹⁹; and, after enjoying a day in London, he commented, “It was (like so many Tuesdays in my life) a very enjoyable day” (April 10, 1877)²⁰.

A woeful Wednesday puts in a brief appearance in one of the sample sorites in *Symbolic Logic*²¹ which includes among its premises: “Wednesdays are always cloudy” and “The only days when Robinson is uncivil to me are Wednesdays.” The puzzle of deciding when the days of the week began thus became a focus for Carroll for meditations on the nature of time — that ever-fleeting abstraction which, refracted through his imagination, can be seen, mistaken for a rattlesnake, heaped in clumps, kept in storage, and even, with sufficiently *Outlandish* equipment, made to skip and reverse itself. Carroll’s *Outlandishly* manipulatable time and the graceful Tuesday feast-days make a comically melancholy contrast with the woefulness of the punitive Wednesdays and of “Time’s dark, resistless stream” (as he called it in the dedicatory poem to *S&B*) — the invisible, untouchable, unstoppable time that runs on *our* side of the *Looking-glass*.

The author wishes to thank Alan Tannenbaum for checking the dates when the “Knots” of *A Tangled Tale* ran (reordered and renumbered) in *The Monthly Packet*: I: April 1880, III: July 1880, IV: October 1880, V: January 1881, II: April 1881, VI: July 1881, VII: April 1882, IX: January 1883, VIII: August 1883, and, over a year later, X: November 1884; and thanks also to Matt Demakos for suggesting Blaise’s book; Edward Wakeling for information on the Ramsom Center’s holdings; and the Harry Ransom Center and the agent for the Dodgson family for permission to see copies of *mss.* materials on “Where does the day begin?”

1. *TTLG*, chap. 1
2. Wakeling, ed.: *Lewis Carroll’s Diaries* (Luton, Beds.: The Lewis Carroll Society [U.K.], 1995) vol. 3, p. 29.
3. Green, ed.: *The Diaries of Lewis Carroll* (Oxford: Oxford University Press, 1953), p. 26
4. reprinted as “The Two Clocks”
5. *Jabberwocky*, (Lewis Carroll Society [U.K.]), Vol. 11, Summer 1982, p. 89
6. serialized irregularly in *The Monthly Packet* between April 1880–November 1884, and printed as a book in 1885
7. included in Poe’s *Collected Works* in 1850

“Reflections” continues on p.25

OF BOOKS & THINGS



Peake Experience

This issue's cover celebrates the fact that Mervyn Peake's luminous drawings for *AW* and *TTLG* (1946) are being instaurated by Bloomsbury. "Unavailable in any edition since 1978, these extraordinary illustrations, many of which were drawn on poor quality wartime paper, have been restored to their former clarity and crispness by a combination of old-fashioned craft and the latest computer technology. They are now meticulously reproduced, for the first time, as they were meant to be seen. This exquisite two-volume set is the first edition to do justice to two great English eccentrics." *AW* carries an introduction by Will Self (*Cock & Bull*, *Great Apes*, etc.); *TTLG* one by Zadie Smith (*White Teeth*). The volumes are very cleanly and handsomely designed. £10 / \$16 each or slipcased together \$32. 1-58234-174-5.

Dutiful, but Dumb

Young "pop pundit" Katie Roiphe (*The Morning After: Sex, Fear, and Feminism on Campus*; *Sex and Morals at the Century's End*, etc.) trudges on overly-familiar ground in *Still She Haunts Me*, a heavy-handed novelization (one is reluctant to call it a novel) of the relationship between CLD and APL, told in a somewhat portentous and didactic style. Carrollians familiar with her (dreadfully conventional) source material can easily see her at work, adding an adverb here, an active verb there, until it reads something like fiction. That having been said, every once in a while an insightful imagining of character is achieved. Hardcover, \$24, 0-385-33527-X, from Dial Books (Bantam Dell, a division of Random House).

Monkeyshines

Willy the Dreamer by Anthony Browne, Candlewick Press; 0763603783: \$17. Ages 4-8.

"I recently came across Anthony Browne's delightful picture book. Each page has Willy the chimp dreaming of being all sorts of things and in his illustrations, Browne refers to well-known artists, art, writers, and stories. For Carroll fans there is a page where Willy dreams of being 'a famous writer' with a charming page full of scenes from both *Alice* books. Since Willy is a chimp, all the characters are chimps too. Browne illustrated *Wonderland* some years ago, but in this case he is referencing Tenniel, not his own version." ~ Monica Edinger

I'm at a (De)Loss

Artist DeLoss McGraw has had an amazing career given his own professing that he "paints like a failed fifth-grader". Exhibitions of his *AW* paintings have been seen around the Southwest (*KL* 64, p.21), are currently at the Nohra Haime Gallery in New York and the Skidmore Contemporary Art gallery in Malibu, CA; are for sale on the Web as lithographs

(www.angelfire.com/az2/desotowrkshopart/alice.html); and Harper Collins has come through on its threat to publish an edition of *AW* marred with 150 of his full-color illustrations (\$22 hc, 0060291508). To the present writer, for an artist to make a career given this profound disability is akin to a tone-deaf violinist living next door and practicing loudly.

In fairness, this is only one man's opinion. Janet Jurist writes that she and Griffin Miller saw the exhibition at the Haime Gallery and were "enchanted". McGraw is widely exhibited and collected and has been awarded the prestigious Gold Medal by the New York Society of Illustrators for 2001 for this book. *De gustibus* and all that.

Wisdom from the Great Unwashed

A review of *AW* on Amazon.com by "a reader from Waldorf, MD" says: "The author's use of language was very unlike our language today. For example, when she said so many times the words, 'shot up', it sounds English or something. Maybe the author has English back round ... The main character is Alice ... A lot of her decisions during the book make no sense. Like to just walk off with that little pig at the Duchess' house. And why would she follow the rabbit to an unknown land to begin with? One thing of the book I did not understand was the theme. One other thing I didn't see in the book was a plot. In my opinion this book had no effectiveness. It also had no meaning. It had no moral, and nothing to learn from it. So I think the book was very pointless."



deLoss McGraw



Carrollian Notes

A Bon(er)-Adventure, Indeed

Paul J. Schafer's class in Early Victorian Literature at St. Bonaventure University, according to its syllabus, (http://sched.sbu.edu/Faculty/pschafer/newweb/early_victorian_literature.htm) is a wealth of misinformation. Gems abound:

"The original Alice, Alice Liddell, adamantly refused to autograph any *Alice* book. She did, however, make one exception for the young Princess Elizabeth; consequently, Queen Elizabeth now owns the only copy of *AW* signed by the original Alice...

Because Alice finds herself, as many of us do, the only sane person in an insane world, the book should be read when one is very young and when one is very old. Insofar as life is absurd, *Alice* is a marvelous reflection of that absurdity. I actually enjoyed the book much more as an adult than I did as a child. Actually, I hated the book as a child. I look forward to reading it in old age...

Some of my favorite quotes from *Alice* are (1) The world is becoming curiouser and curiouser..."

Zimmermania

Bob Dylan's first new album in four years, "Love and Theft" was released in September. The album, his 43rd, leads off with "Tweedle Dee & Tweedle Dum," a rockabilly-fueled song with typical Dylan absurdist lyrics. (He pronounces it "tweedle-dee-dum and tweedle-dee-dee".) A TV commercial features this song with Dylan and legendary card master Ricky Jay in a mysterious poker game. Also viewable at www.bobdylan.com/updates/.

This Baker's No Butcher!

Reviewed by August and Clare Imholtz

Wonderland Alice, conceived and directed by Keith Alan Baker (Studio Theatre, Washington, DC, July 19 - Aug. 12, 2001) begins with Dodgson and the three Liddell sisters in a boat with a fourth "modern" Alice, dressed in a halter top and jeans, off to the side observing and reacting. Each of the Liddell sisters, attired in Tenniesque pinafores, take turns playing Alice, and the modern Alice, played by K. Clare Johnson, also takes occasional roles. It may sound somewhat chaotic, but the four Alices work quite well in moving the episodes along and becoming "Everychild", even a contemporary one.

Memorable characters—such as "Marlene Dietrich" as caterpillar; a lecherous lesbian Duchess and her equally lecherous husband who turns into a pig and attacks Alice (of course, he always *was* a pig); and a funnier Queen of Hearts (Suzanne Richard) than one could ever have

imagined, actually a "little person" with a huge voice and an outrageous sense of the comic—help make Baker's *Wonderland Alice* a success. *TTLG* is less lively and inventive than the *AW* episodes, but still entertaining, especially when Richard returns as a most engaging White Queen. Some scenes don't work, particularly the Jabberwock and the attempt to have two of the Alice characters play Dum and Dee.

Although *Wonderland Alice* bills itself as "the darker side" of Alice, we heard the audience laughing a lot and found ourselves doing the same. This is probably because the play is at core Carroll's own invention—the characters may be Baker's riffs on Carroll and there are songs by Jim Morrison, George Gershwin and others, but the language is Carroll's and that makes all the difference. In all, twelve musical numbers enliven the action without being intrusive. Matthew Griffith's rendition of "Beautiful Soup" to the tune of James Brown's "I Feel Good" was superb. Thankfully, there are no political messages nor literary theories put forward in this production, and we are mercifully spared any depiction of Lewis Carroll as a character (except in the brief initial scene) or exploration/exploitation of his affinity for little girls.

Finally, mention should be given to excellent performances by the White Rabbit (Scott Griswold), Humpty Dumpty (Hugh Walthall), the Cheshire Cat and White Knight (John Slone played both), to name just a few. But it is Richard, her imperial voice emanating from her diminutive form, who steals the show.

Le jardin secret

Paris, April through June

Review by Janet Jurist

Frequently in one's travels, serendipitous encounters can prove more exciting than planned activities. This happened on a recent visit to Paris. While strolling past shops and galleries, my friend, knowing my interests, caught sight of an announcement.

It was for *Le jardin secret d'Alice, ou "La Véritable histoire de Lewis Carroll et d'Alice"* at one of the galleries of the Palais Royal, whose owner had designed the sets for the production. He was pleased to learn that I was a member of the L.C.S.N.A. and urged us to see the play being staged at Theatre Les Dechargeurs at 3 Rue des Daschareurs, a street so insignificant that it is not on most maps of Paris. However, we eventually found the theater, albeit with some difficulty. It was in a building inside a walled courtyard, with a small lobby and an accompanying art show.

We came across several people in the lobby, the most exciting of whom was the elegant and charming Marquise de Breteuil, the playwright, star, and founder of "Les Comédiens de l'Orangerie". She was most cordial and interested in my affiliation with our Society.

About eight of us descended the narrow staircase to a room that was not cavernous but that looked like what the French call a *cave*. We sat at small tables and were served juice.

The set was austere but appropriate. The play had three characters, each of them taking two parts. So far as I could tell, given my limited French, the play was a freely imaginative and psychological treatment of the relationship between CLD and APL. It begins with a young woman reporter coming to interview the elderly Alice Hargreaves, played by the Marquise. The lovely reporter is played by Marie-Laure Froidevaux, granddaughter of the Marquise. During the course of the interview, Alice's life and her relationship with Lewis Carroll are discussed. A male character, a photographer, who also appears in the first act, is played by Francois-Paul Dubois. In the second act, the reporter becomes little Alice and the elderly Alice turns into Mrs Liddell. Later the photographer enters the set through a looking-glass. He is now Lewis Carroll and he tries to entice Alice into entering the looking-glass with him.

Unfortunately we did not understand much of the dialogue, even with the help of a portion of the play that we videotaped. However, the Marquise gave me a synopsis which I include herewith. She also, subsequently, sent me a copy of the script. After the performance, I took pictures of the cast and the Marquise and several members of the audience who were friends of hers, joined us for a French version of the tea party (with alcohol) in a nearby café.

Mme. de Breteuil's Synopsis

Translated by Llisa Demetrios Burstein

Alice's "secret garden" is the garden of her childhood: the splendor of the happy summer days.

The young Alice Liddell, who became Mrs. Hargreaves, never forgot, in spite of the many years which passed, her great friend Lewis Carroll.

Two journalists push open a door for Alice, in the waning years of her life, to remember, little by little; to cast a spell over the past, where it essentially becomes just Lewis and Alice.

It is a story of love, escape, and loneliness; a reason to go through time and cross over the mirror of memories.

The Idyllic Isle

Clare Imholtz

Following once again in the footsteps of Charles Dodgson, members of the Lewis Carroll Society (U.K.) ferried across the Solent to the Isle of Wight on June 15, 2001, then made their way west to Freshwater Bay, where Dodgson had stayed during visits between 1859 and 1864.

The 2001 outing was centered just above Freshwater at Farringford, once the home of Alfred, Lord Tennyson, and now a charming hotel where Society members stayed, albeit some of us in more recently constructed outcottages. Our meetings were held in the very room that had once been Tennyson's study, the room to which he often fled up the winding backstairs to escape unwelcome visitors such as, presumably, Dodgson. Features of the Hotel grounds—with which many of us felt already familiar, having read Lynne Truss's amusing novel *Tennyson's Gift*—included the huge sequoia planted by Garibaldi, the covered walkway where Tennyson was able to get his daily exercise even during

inclement weather, and the wonderful High Down, where the air, according to the Poet Laureate, was worth "sixpence a pint". Those who made the trek up to the Down to look over Freshwater Bay and the Solent found it worth far more these days.

Festivities began on Friday evening, June 15, with a keynote talk by Elizabeth Hutchings of the Farringford Tennyson Society. Elizabeth spoke most interestingly of the Tennyson family's life at Farringford. Keith Wright of the LCS then provided a visual complement, showing photographs, many by Dodgson and Julia Margaret Cameron (Tennyson's nearby neighbor on the Isle) of persons and places connected with Farringford. Later in the evening, Selwyn Goodacre, assisted by the mellifluous voices of Janet Goodacre and John Luke, treated us to a delicious after-dinner entertainment, consisting of recitations of Tennyson poems, or bits of them, by Janet, followed by Carrollian imitations or echoes read by John. "The Charge of the Light Brigade," "The Lady of Shalott," and of course "Maud" were a few of the poems that Selwyn found to be consciously or unconsciously imitated by Dodgson.

Back in the study the next morning, Keith Wright gave a second very appealing talk. His topic was Agnes Grace Weld, who was Tennyson's niece and also of course one of Dodgson's child photographic subjects.

We then walked downhill a quarter-mile to Dimbola Lodge, the one-time residence of Julia Margaret Cameron and her family. Cameron was a brilliant photographer who let nothing interfere with her art: on at least one occasion she locked a child in a closet for two hours in order to get the "look of desperation" she was after. One feels sure that most children preferred to have their image captured by Dodgson. Still, we wandered approvingly through the exhibit of Cameron's photography, then were treated to a talk and slide show on the fascinating Mrs. Cameron, her photographic subjects and her friends, by Ron Smith, the assistant curator.

With the sky beginning to darken, we boarded a coach for Bonchurch, a lovely small unspoiled village where Dodgson's nephew and godson Charlie Wilcox was buried in November 1874, and which has changed but little since. Mark Richards, standing in the ancient teeny Church of St. Boniface (rebuilt, 1090), spoke briefly and insightfully of Dodgson's relationship with his nephew and its reflection in *The Hunting of the Snark*. We strolled through the old churchyard and burial ground, then walked down to the sea where, with the sun intermittently appearing between dark clouds, we were able to observe a huge number of sailboats that were engaged in a race around the Isle.

Our next stop was Sandown, a coastal town on the eastern side of the Isle which Dodgson had frequently visited during the 1870s, and where he made many child-friends on the beach. Some of the group went from there to visit a toy and doll museum in the next town, Brading, while others took part in a walking tour, ably led by "schoolmaster" Roger Scowen, who was armed with a vintage children's guide to Victorian architecture. The rain which we had managed to

avoid thus far finally began in earnest and soon only the hardest among us remained *en tour*. Roger himself would have gone on undaunted forever had he not been unsure what time we were to meet the coach.

Saturday evening's after dinner entertainment consisted of two excellent and most informative talks. Sarah Stanfield spoke on Gertrude Chataway, "girl with a boyish garb," whom Dodgson met at Sandown when she was almost nine, and whom he loved to draw and photograph in her wading clothes (and perhaps less). Next, while lamenting the absence of David Schaefer, who knows a thing or two about bathing machines, Alan White went on to give a superb talk and slide show on the history of the fascinating contraptions.

On Sunday morning we congregated in Freshwater at the grave of Emily Tennyson, Alfred's wife, and from there motored to Osborne House, a favorite retreat of Queen Victoria. The Queen came to Wight often, but it seems she never visited Farringford even though she would have been that rare guest from whom the poet did not flee. At Osborne House, after dipping our feet (the only time during my entire visit to England), we variously wandered through the gardens, took the house tour, or ambled down toward the sea to visit Swiss Cottage, an elaborate playhouse for the royal children, and to view the Queen's bathing machine.

Thus, officially, ended our Idylls. Unofficially, however, several of us continued on to Lyndhurst, near Alice's home at Cuffnells. Sunday evening, Edward Wakeling, often using as props copies of materials from Lot 140 of the Sotheby's auction, recreated Alice and Caryl Hargreaves' trip to the United States in 1932 when Alice was made a "Dodo" of literature by Columbia University—or so her diary appears to read! Edward was assisted wonderfully by Marion Hiller and Alan White, who read from the travelers' diaries. Alice, it seems, wrote mostly about the weather, while callow Caryl had an eye out for profit, and usually referred to his mother impersonally as A.P.H.

The next morning we visited Alice's grave, which was planted with red and white roses. A few weeds spied in the graveplot were quickly removed by LCS member Michael O'Connor, our own Mad Gardener. The church (St. Michael and All Angels) attached to Alice's grave is itself a fabulous repository of Victorian art, including stained glass windows by Burne-Jones and Rossetti, and Frederick Leighton's fresco of "The Wise and Foolish Virgins", and we spent more than a few moments admiring its many virtues. We then drove to nearby Emory Downs and explored the lovely smaller church, closer to Cuffnells, where Alice most often worshiped. Finally, after lunch together at the Mad Hatter's teashop, our idyll did end...until next year.

Too much time in 'coffee houses'?

An unusual production of *AW* took place in Amsterdam, according to the *Frankfurter Allgemeine Zeitung*, September 7, 2001. Russian composer Alexander Knaifel "elected to use the Wonderland characters as icons, mixing them with clowns and other 'artists', to make quite

literally a three-ring circus. The music is a ninety-minute long (including several minutes of silence) potpourri ranging from nursery diatonism to dots of 'new Russian' minimalism to lavish clouds of samplers, with cackling choruses, ringing and rumbling from six highly diverse orchestral groups, quasi-quotes from *Zauberflöte* (among unnamed others' pieces), and apparently a pistol-toting conductor!"

If the shoe doesn't fit, make it

Those keeping up with the progress of the "celestial Alice globe" (*KL* 64, pp.23-24) will be glad to know that a stunning 33" prototype has been completed and will be for sale at Christie's (London) "Globes and Planetaria" auction (#9265) on November 28th. James Bissell-Thomas of Greaves & Thomas says that they intend to make several versions: "a 12" diameter (printed in colour), supported by a base in the shape of a white Staunton queen with white pawn finial; a more elaborate 12" version where a bronze of Father William balancing the eel will be made, designed so that the eel's nose balances the globe perfectly; and I suppose if there is interest we will also do [an edition of] 33" with two different stands available, one with [the above described base] and a more elaborate stand where the globe is supported by a gardener and the executioner. Lastly, a paper version will also possibly be made."

While we have no quarrel with the beauty of Mr. Bissell-Thomas' *objet d'art*, nor the use of Alician characters as constellations (being just as valid astronomically as crabs, camelopards, and others currently populating the skies), his accompanying booklet makes it clear that he cannot distinguish between back-formation, *i.e.* the heavy-handed manipulation of data to fit a preconceived idea and the original aim of the creator. Since JB-T has managed to ramrod the Zodiac and other constellations into the characters in the Alician universe, he believes that this was Carroll's "secret intention"—to base the works on the stars (after all, "*looking-glass* was an early term for telescope.") Charming or irritating, take your pick. But the globe is magnificent!

Excerpts follow:

Aquarius = Mad Hatter holding his teapot.

Pisces = Fish footmen. It might be interesting to note that Astrologers associate Pisces as being the messenger, which is exactly the task undertaken by these footmen. [*The symbol for Pisces is a pair of fish; there is only one Fish footman. Pisces (Jupiter) is not the messenger; Gemini (Mercury) is — ed.*]

Virgo (the Virgin) = Alice of course!

Scorpio = The Lobster. The only visual difference between a Lobster and a Scorpion is the tail; in *Alice*, shoes conveniently cover the tail. It should also be noted that early depictions for Scorpio's region were of a Carapacious (shelled) monster *i.e.* not a scorpion, which gives further credence to the lobster.

Andromeda chained = Hatta the queer Anglo-Saxon messenger. Hatta is chained and fortunately for us is wearing a dress! (Albeit Anglo-Saxon!)

Bootes the Herdsman = The Carpenter. While some fools think that a farmer/shepherd or herdsman is kind to their flock, their ultimate motive is to line their pocket or stomach! Here the

Chamaeleon the Chameleon = The Tove. I believe this strange creature is the best candidate as it is changing from a badger to a lizard to a corkscrew. I can only presume that a chameleon once passed a badger a mirror and a corkscrew in a wine bar close to where Charles Dodgson was sitting!

Cygnus the Swan = The Dodo. Cygnus before it was depicted as a swan was described as a large bird. In Arabia it was depicted as a chicken therefore it is possibly safe to presume that in Mauritius it must be the Dodo.

Delphinus the dolphin = The mouse from the pool of tears. This may seem somewhat vague until one remembers that when Alice first encounters the mouse, when swimming, she believes it to be something else (walrus or hippopotamus).

Hercules = Father William, Hercules is known for undertaking numerous challenges in order to prove himself.

Indus the Indian = the man in the railway carriage, he looks like an Indian especially as Indian is an old fashioned way of describing an indigenous person.

Lupus the wild animal = The black kitten. Since the Renaissance this constellation has been depicted as a wolf, however before then it was an unspecified wild beast.

Ophiuchus the Serpent Holder = Humpty Dumpty. Why do you ask? Well, what does an egg hold? None other than a Serpent! Not only this but Humpty also holds Alice's hand — Alice is called a serpent by a pigeon when she protrudes from the treetops.

Phoenix = The Gryphon. This was not the first choice, the first being the Plum Cake as it rises in a fire (oven) and miraculously transforms from mixed ingredients to a cake.

Ursa Major the Great Bear = This at first was a hard one as there are no bears in Alice. However if you look into the myth of the Great Bear, you will learn that though Jupiter was married, he had several lovers. His lover Callisto was disguised as the bear in order that she would not be found. Their son was also disguised as the constellation the Little Bear. 'Duchess' is a colloquial term for a king's mistress as several mistresses to kings became duchesses as a way of incorporating them into the royal court. In Alice the duchess also has a son and also has a tryst with the queen, which seems to confirm all of the above so making remarks that the duchess has to bear her ugly face are not necessary!

Vulpecula cum Anser the Fox and Goose = Bishop and Pawn, The reasoning for this might seem odd until one recalls that there is a game played using a chess board which involves a fox trying to catch a goose, to play this game one uses a bishop and 4 pawns. I presume these figures are selected to imply that the church is the sly fox that survives by catching geese (pawns) in order to survive in this reality with very little effort.

Also it might be of interest to note that in the 18th century, there was near the North Pole the constellation of the Deer; by the 19th century this was removed [from maps]. Alice finds a fawn that has lost its name. We have placed it back into the heavens.

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Reflections on a Week of Wednesdays, continued from p.20

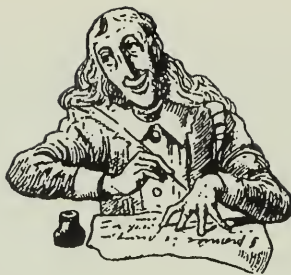
8. in CLD's diary, July 10, 1857, he described an eerie scene in a novel as "worthy of Miss Brontë or Edgar Poe" (Wakeling, *Diaries*, Vol. 3, p. 83). The sales catalogue of Carroll's books (reproduced in *Lewis Carroll's Library*, Carroll Studies #5, ed. Jeffrey Stern [Lewis Carroll Society of North America, 1981]) shows that Carroll owned a three-volume set of Poe's works, as well as a collection of his poetry and a life-and-letters biography.
9. Jules Verne, *Around the World in Eighty Days*, 1873
10. preserved in the Carroll Collection of the Harry Ransom Center of the University of Texas at Austin.
11. The April 24 list is shown on the Ransom Center's Carroll website www.hrc.utexas.edu/exhibitions/lc_gfx/7daybegin.html.
12. France's zero had been set by Cardinal Richelieu in 1634 on the west coast of the island of Ferro, the westernmost of the Canary Islands, and thus the western edge of Europe.
13. *Greenwich Time and the Discovery of the Longitude* (Oxford: Oxford University Press, 1980), pp. 154-155 continued opposite
14. *Time Lord: Sir Sandford Fleming and the creation of standard time* (London: Weidenfeld & Nicolson, 2000)
15. "The International Dateline," *Geographical Magazine*, April 1942, p. 306
16. In Morrison's illustration, the rattlesnake's question, "Οὐατ' ἀφ' ἰου δυν οὐθ' δρ. Δοδζσων?" is pseudo-Greek, as it is a rough transliteration of "What have you done with Dr. Dodgson?".
17. *Science Student Journal*, April, May, June, 1888. Wells credited his introduction to the idea of time as a fourth dimension to a speech by his fellow-student, E. A. Hamilton-Gordon.
18. Edinburgh: Oliver & Boyd, 1952
19. Wakeling, vol. 4
20. Greene, p. 362
21. Book VIII, chap. 1, part 9, #53



Right, the Greaves and Thomas globe (detail)



From Our Far-flung



Correspondents

Publications

The Roundhill by Dick King-Smith; Sian Bailey, illustrations. Random House, 2000: 0517800489. A tale for sub-teens, set in 1936, wherein a 14 year-old-boy meets the ghost of Alice Liddell.

Mathematics of the 19th Century, Vol. 1 of the 2nd revised edition (Kolmogorov and Yushkevich, eds.) pays tribute to Dodgson's being the first to publish a proof of "the notion of rank of a matrix and the Kronecker-Capelli theorem."

"The German Alice" is a bibliography of "(nearly) all Alices ever published in Germany, Austria, and Switzerland since 1896." The compiler offers a photocopied edition for us\$10, including postage and free updates. Udo Pasterny, Hohenzollernstr. 15, 44135 Dortmund, Germany.

Men in Wonderland: The Lost Girlhood of the Victorian Gentleman, an academic treatise by Catherine Robson, Princeton Univ Press, 0691004226, analyzes the relationship between middle-class men and little girls in nineteenth-century British culture. Documenting the phenomenon of "girl worship" in the literary works of canonical male authors, including Wordsworth, Dickens, De Quincey, Ruskin, and Carroll, the author suggests that such fantasies offered the adult male "the best opportunity to reconnect with his own lost self".

Articles

The Independent (London) 11 Sept. '01, ran a feature contest "Latterday Labours for a modern Hercules". One suggestion was "Slay the Jabberwock, rid the wabe of all slithy toves and alter the British weather so it is brillig all year round. (Clair Hubble)."

The July 9/16, 2001 "On Photography" double-issue of *U.S. News & World Report* included "The Timeless Moment" by Sara Sklaroff and featured the 1872 J.M.Cameron portrait of Alice Liddell. Also online at www.usnews.com/usnews/doubleissue/photography/main.htm.

"Why is a Raven like a Writing-Desk?": The Play of Letters in Lewis Carroll's *Alice Books*" by Jan Susina in the *Children's Literature Association Quarterly*, Spring 2001, Vol.26 No.1.

A long article on Camp Jabberwocky for disabled children (*KL* 55 p.15) appeared in the *Boston Globe*, 26 July.

In an article in *The Sun* (U.K.), 5 September, Martin Phillips discussed Fay Weldon's "product placement" for Bulgari in her new novel and speculates on other possible sponsored novels, including *Alice in Wonderbra*.

The Sea Fairy is a monthly newsletter for enthusiasts of vintage illustrated children's books. The May '01 issue excerpted "Phantasmagoria" and the July '01 feature was "LC and the Strange History of *AW*". Contact Liz Holderman, 2714 Sherrill Part Dr.; Richardson TX 75082; lholderman@aol.com.

The September '01 issue of *Biography Magazine* contains "Through the Looking Glass: The Genius Who Gave Us *AW*" by Melissa Burdick Harmon, illustrated with photographs by and of CLD; with sidebars: "Charles' Relationship with Children" and "What Became of the Real Alice?"; the travel, food, and interiors sections, as well as the monthly crossword puzzle, are all dedicated to Carrollian subjects. www.biography.com/magazine/index.html.

The September issue (vol. 178 no. 6) of *Poetry* includes a sequence of poems by Stephen Dunn, each one titled "[writer] in [place]." The others in the series are biographically-based choices of geographical places, but the concluding poem is set in the mind, "LC in the Rabbit Hole".

"What's left if the Jabberwock gets the semantics? An ERP [event-related potential] investigation into semantic and syntactic processes during auditory sentence comprehension" by Hahne

and Jescheniak, *Cognitive Brain Research*, 2001, vol. 11, no. ER2.

"Was the Snark a Boojum? One Hundred Years of LC Biographies" by Carolyn Sigler, *Children's Literature* (MLA, Yale University Press), vol. 29 - 2001 surveys the territory and reviews in depth the most recent four (Thomas, Bakewell, Stoffel, Leach).

Science, June 22, had the Red Queen on the cover to illustrate a special section on plant pathology. Why? Plants have to run as fast as they can (i.e., continually adapt) to "maintain resistance against their ever-evolving pathogens."

"Alice in Ojai" and "Appreciating Alice", essays by John Wilcock in the *Ojai Orange* 'zine (First Issue, Summer 2001). For subscription and reprint information, contact P.O.Box 1359, Ojai CA 93023.

The Reader's Digest, August '01, has a filler titled "Star Power" contributed by Carol Maples which reads "I overheard two children discussing their selection in the video store. One boy took Disney's *Cinderella* off the shelf, pointed to the drawing of the title character on the cover and said, 'Oh, she's really good. I saw her in *Alice in Wonderland*.'" "Exhibits

A display case from the "New Main to New Millennium" exhibition at the San Francisco Main Library (June - August) featured volumes and objects (such as a tapestry) on an *AW* theme, drawn from the Effie Lee Morris Historical and Research Collection of Children's Literature. See <http://sfpl4.sfpl.org/mcc/alice.htm>.

The LC collection of Dr. George Cassady was donated to the Doheny Rare Book Room of the USC (University of Southern California) Libraries in December '00, along with a significant endowment for a symposium on Carroll's life and work to take place in 2002. Contact Tyson Reyes, treyes@usc.edu; 213.740.3391. Prof. James Kincaid is the faculty advisor.

Conferences

Jeff Garrett delivered a version of his talk on translation (*KL* 66 pp. 5-9) to the Bologna Children's Book Fair in April.

"From *Goody Two Shoes* to *Harry Potter*: Collections of Historical Children's Literature" was a program at the American Library Association's annual conference in San Francisco on June 17. Curators of six major collections of children's literature offered presentations on the highlights of their collections. Speakers were Rita J. Smith of The Baldwin Library of Historical Children's Literature, University of Florida; Angelica Carpenter of The Arne Nixon Center for the Study of Children's Literature, California State University, Fresno; Andrea Immel of The Cotsen Children's Library at Princeton University; Karen Nelson Hoyle of The Children's Literature Research Collections, University of Minnesota; Dee Jones, of The deGrummond Children's Literature Collection, University of Southern Mississippi; and Terry Goldich of The Northeast Children's Literature Collection, University of Connecticut.

Cyberspace

Our home page was a "weekly choice of three of the top Arts sites from across the Web" from "BBC Online's WebGuide: Best of the Web" page in early September. www.bbc.co.uk/webguide/. Way to go, Joel!

Todd Norcross' animated website at www.toddnorcross.com has MP3 links to his song "Wonderland" from the CD of the same name. The song recounts his dream of a dark perhaps-romance with Alice.

Quicktime movies of Monica Edinger's fourth-grade toy theater production at www.dalton.org/ms/4th/alice2001/alice2001main.html.

"The *Alice* Books: Adventures in Language & Logic" course materials from the University of Denver at www.du.edu/~ckuhn/summer/alice.htm.

"Escape from Wonderland", an online comic serial by Danny Wall, can be visited at www.sigma.net/ozbot/. He is

also the artist associated with Arrow Comic's "Wonderland" trilogy, a spinoff from their "Dark Oz" titles which includes characters from both worlds. See www.arrowcomics.com/maketplace.html or contact Arrow Comics, P.O. Box 7014, Flint, MI 48507.

"Trevor", a design student from Australia, has two illustrations from a proposed new edition of *AW* along with a survey for which he is soliciting responses. <http://members.iinet.net.au/~johnsoh/alice/>.

An exploitation of the works for fundamentalist Christian recruitment purposes: www.gbgn-umc.org/cfumc/there_was_something_about_that_r.htm.

Speaking of exploitation, Malena Watrous' visit to "Alice in Shikaland", Japan's foremost museum of nuclear power, its decor and narrative framework inspired by *AW*, is a fascinating journal. See www.kampo.co.jp/kyoto-journal/kjselections/kjalice.html.

An unclad, barely pubescent Alice is the heroine of the Japanese publication *Black Alice in Wonderland*. www2.odn.ne.jp/blackalice/blackalice.htm.

Lauren Harman's delightful site on the illustrators (*KL* 66 p.22) has moved to <http://laurenh.freewebsites.com/alice/site/alicepage.html>.

Knowledge Matters Ltd.'s "Online Literature Library" contains the full texts of *AW*, *TTLG*, *HS*, and *S&B* at www.literature.org/authors/carroll-lewis/. It's essentially a mirror of the Project Gutenberg e-texts. FireBlade Coffeehouse has *S&B* and *S&BC* among a host of other Carroll e-texts, including *Phantasmagoria* and much of his verse. www.hoboes.com/html/FireBlade/Carroll/.

Pazooter Works, formerly known as Sundance Software (*KL* 59 p.20) then Giraffics Multimedia (*KL* 64 p.22), are producers of the "Dynamic Text Version" of *AW* and now have a "Mad Hatter's Tea Party Multimedia Kit" — \$20 (downloaded) or \$50 as a CD/ROM — which helps you plan a themed children's party. www.megabrand.com/alice/indexx.html.

"Dispatch from Disneyland" (unofficial) at "Laughing Place" reviews *AW* rides at <http://laughingplace.com/News-ID103090.asp>.

Performances Noted

"The *AW* Follies: A "Ballet Vaudeville" by the New York Theatre Ballet at Florence Gould Hall in NYC in June. Reviewed in the *New York Times* (15 June by Laurel Graeber) as "a delightful hodgepodge" and (19 June by Jack Anderson) as "conceived as a vaudeville show presented in 1915 to celebrate the 50th anniversary".

"One Voice Mixed Chorus", the Twin Cities' gay/lesbian/bisexual/transgender community chorus, collaborated with "In the Heart of the Beast Puppet and Mask Theatre" in a program at Hamline University in St. Paul MN, weekend of June 15, featuring the premiere of three choral works by Jeanie Brindley-Barnett based on texts by a wide range of poets, including LC.

AW, at the University of South Florida in June, uses Andre Gregory's "poor theatre" (minimalist) adaptation. "Alice is, in fact, the only character that remains constant throughout the show while four other actors interchangeably move in and out of the characters she creates in her mind."

In June and July, Kingwood College Theatre (Houston, TX) presented *AW*, a one-act play based on William Glennon's adaptation.

AW by "Once Upon a Time" where "members of the audience (mostly children) follow Alice around on her surreal journey", July at the Queens Museum of Art, New York City. The musical numbers were from Disney. Janet Jurist found it "amusing and engrossing".

Jeannette Clift George's musical version of *TTLG* in a benefit performance for the Greater Houston Red Cross Disaster Fund, August 7th, by the A.D. players.

The "Fort Fringe, Jr." production of "Curiouser and Curiouser", a play with puppets about the friendship between CLD and APL. New York, weekend of August 24-6.

Russ Duffy's staged version of the *Hunting of the Snark* played at the San Francisco Fringe Festival in September. It was also produced at the Edinburgh Fringe Festival in August.

The Ninth Annual St. Petersburg (FL) Tines "Festival of Reading" Nov. 10 and 11 will feature an actor portraying LC. www.festivalofreading.com/

Media

Jonathan Nossiter's stark movie about adultery, "Signs & Wonders", uses *AW* as a recurring motif.

On July 20, CBC-TV (Canada)'s show "The National" presented an interview with the producers and cast of the Concordia University (Montreal) Center for the Arts and Human Development's production of "Finding Wonderland" with a cast of students with developmental disabilities.

Places

In the Boston area? Try "Tea-Tray In The Sky", a "whimsical place for tea, dining, gifts, catering, and more" with sister restaurants in Arlington and Cambridge, MA (781.643.7203 and 617.492.8327 respectively) has Alice-themed decor, decorations and gifts (and a mural in the Arlington one). www.teatray.com.

Auctions

Record prices were paid at Sotheby's May 11th sale of 19th century British photography, including a sale to the Tel Aviv Museum of Art of a CLD photograph of Xie Kitchin for £58,000 (us\$82,500).

Things

The shaped audio CD of *AW* (KL 64 p.23) can be ordered at www.bmdbooks.com/shapedcd.html for \$10.

Leigh Allan makes delightful one-of-a-kind *Alice* miniatures and jewelry. Most of her tiny sculptures have at least one moving part. www.actorsontheweb.com/originalsbyle/alice.htm.

A new set of 6 *Alice* hinged Limoges-style boxes, known as "Fabulous Fakes", are being produced in China, retailing for \$7 or less. See www.collectibleboxes.com. The site has many other (more expensive) *Alice* porcelain hinged boxes and enamel boxes by Rochard and Dubarry. Just search on Wonderland.

"Alice's Tea Party", three finger puppets in a soft sculpture teacup from www.merrymakersinc.com/backlist.html. 7" high, \$25.

"Lorina" sparkling orangeade from Geyer Frères in France at upscale stores everywhere or www.lorina.com.

A Janus-like portrait of CLD by Lois Duffy, acrylic on canvas, 60" x 48", \$3000 from Blue Dome Galleries in Silver City, New Mexico; 505.534.8671; www.zianet.com/blue_dome/artist/LoisDuffy/looking_glass.htm.

A Seattle band named "Beautiful Soup" has released an album. See www.beautifulsoupqh.com.

Kirks Folly has some (literally) "charming" *AW* jewelry, including a watch (\$88), bracelet (\$36), pin (\$45), clip earrings (\$50), and a picture frame for a 2x3" picture (\$50). See www.jewelrygal.bizhosting.com/kfjewelry.html, or contact Sharon Lefkowitz, 385 Grand St. # L - 1801, New York, NY 10002. 212.979.6066.

The Smithsonian Catalog (1.800.322.0344; www.smithsonian.catalogue.

org) offers porcelain and fabric ornaments of the Queen of Hearts and the Cheshire Cat on sale at \$8 each.

The Disney Store (www.disneystore.com; 1.800.237.5751) has costumes of the Mad Hatter in adult sizes (\$60) and Alice in girls' (\$30).

Sculptor Gerald Milazzo's "...and One Side Makes You Small", depicting the caterpillar atop a group of mushrooms, is "carved from fossil mammoth ivory, stained, with inlaid buffalo horn eyes". About 2½" tall, edition of one, circa \$3,400. www.sculpture-intense.com/gallery_gm.htm; P.O.Box 864, Gualala CA 95445; gerry@mcn.org; 707.884.4650.

"Action Figures" (a marketing term for dolls for boys) from American McGee's ultracrepidarian electronic game, including a set of "a forlorn Alice with bloodied apron standing 7" tall and carrying a large bloodied knife, and a 4.5" tall tattooed, pierced, grinning Cheshire Cat figure" (\$25); also a singleton of the caterpillar, \$25.

Handpainted *AW* chess set from New Zealand. us\$370. www.finechess.com/alice.htm; "Elegant Chess", 306 Avonside Drive, Avonside, Christ church, New Zealand; 64.3.389.0074.

Alice on Her Way Down, a mixed-media scroll by Judith Serebrin with a moveable Alice, featured in "Books as Art: Art as Books" at the Triton Museum of Art in Santa Clara CA. Edition of 20, 1998.

A set of the Beswick Alice figurines on a woodland base is offered for \$1000 from Temple's Antiques, Box 46237, Eden Prairie MN 55344; 952.941.7641.

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